ON PUBLIC EXHIBITION

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ENTRANCE, 6 EAST 23RD STREET

BEGINNING MONDAY, APRIL 24TH, 1922

AND CONTINUING UNTIL THE TIME OF SALE

EARLY PRINTED BOOKS, RARE MANUSCRIPTS ROYAL DOCUMENTS, AND REFERENCE BOOKS

THE FAMOUS

WILLIAM C. VAN ANTWERP COLLECTION

OF SAN FRANCISCO, CALIFORNIA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF MR. WILLIAM C. VAN ANTWERP

ON MONDAY, MAY 1ST, 1922

AT 8:15 O'CLOCK IN THE EVENING

AT THE AMERICAN ART GALLERIES

ILLUMINATED XIVTH CENTURY MANUSCRIPT

FROISSART—CHRONICLES

Reduced Facsimile of First Page

[No. 19]

ILLUSTRATED CATALOGUE OF

EARLY PRINTED BOOKS, RARE MANUSCRIPTS ROYAL DOCUMENTS, AND REFERENCE BOOKS

THE FAMOUS

WILLIAM C. VAN ANTWERP COLLECTION

OF SAN FRANCISCO, CALIFORNIA

TO BE SOLD WITHOUT RESERVE OR RESTRICTION

BY ORDER OF MR. WILLIAM C. VAN ANTWERP

ON MONDAY, MAY 1ST, 1922

AT 8:15 O'CLOCK IN THE EVENING

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK CITY

1922

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for resale the lot so in dispute.

3. Identification and Part Payment by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.

4. Risk After Purchase. Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any cause.

5. Delivery of Purchases. Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of nine a. m. and one p. m. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of nine a. m. and five p. m.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the Storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of nine and five.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

6. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

7. Shipping. Boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

8. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

9. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that in the event of purchases consisting of one or more books for one who has not himself or through his agent been personally at the exhibition or sale, any book may be returned within ten days of the date of sale and will be refunded the purchase money therefor, if the book in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

At The American Art Galleries

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE OF THE FAMOUS
WILLIAM C. VAN ANTWERP COLLECTION
OF EARLY PRINTED BOOKS, ILLUMINATED MANUSCRIPTS
ROYAL DOCUMENTS, AND REFERENCE BOOKS
TO BE SOLD BY ORDER OF MR. VAN ANTWERP

ON MONDAY EVENING, MAY 1st, AT 8:15 O'CLOCK

WILLIAM CAXTON

WESTMINSTER, *Circa* 1475–1478

1. CHAUCER (GEOFFREY). THE CANTERBURY TALES.
Small folio, full brown crushed French levant morocco, lettered in gilt on front and back, with L. W. Hodson's initials within gilt ornament in center of front cover, BY D. COCKERELL, 1900.

950.

[See Illustration on second page following]

FIRST EDITION.

COLLATION: Type 2; fragment of 65 leaves, 29 lines; 236 by 185 mm.

CONDITION: Three leaves are defective.

REFERENCES: *Blades*, No. 9; *Hain*, No. 4921; *Copinger*, Vol. I, p. 154; *Ames-Dibdin*, Vol. I, pp. 291–295; *De Ricci*, No. 22.

COPIES LOCATED: No perfect copy of Caxton's first edition of the *Canterbury Tales* exists, although the *British Museum copy*, which was James West's and afterward King George's, lacks only the blanks. *The Oxford* (Merton College) *copy* has been made complete with leaves from the *Spencer copy*.

This is the copy listed by *De Ricci* as No. 22 under item No. 22 (page 27), as formerly owned by L. W. Hodson of Compton Hall, Wolverhampton, and comprises the following portion of the work:

The Second Nonnes Tale,
The Tales of the Canon's Yeoman,
The Doctor of Physick's Tale,
The Pardoner's Tale,
The Ryme of Sir Topaz,
The Prioresse's Tale, and
Chawcer's Tale

WILLIAM CAXTON

WESTMINSTER, JULY 2, 1482

2. HIGDEN (RANULPH). POLYCHRONICON. [A .] Prohemye | Grete thankynges lawde & honoure we merytoryous- |ly ben bounde to yelde and offre vnto wryters of hys- |toryes, whiche gretely haue prouffyted oure mortal |lyf . . . |[449ª Colophon.] . . . Ended the second day of Iuyll the xxii yere of |the regne of kynge Edward the fourth & of the Incarnacion of |oure lord a thousand four honderd foure score and tweyne, |Fynysshed per Caxton.

1900.

Folio, full brown crushed levant morocco, blind tooled, gilt lettering, BY WALTERS. In full claret crushed French levant morocco solander case.

FIRST EDITION of John of Trevisa's English translation of Higden's *Polychronicon.*

COLLATION: Type 4; 303 leaves, 40 lines; 277 by 205 mm.

CONDITION: Of the 450 original leaves this copy contains 301 genuine leaves and facsimiles of the first leaf of Prohemye and of the last leaf with colophon. The missing leaves, exclusive of the two facsimile leaves, comprise the first blank leaf, folios 3 to 77 (including 2 blank leaves), folios 4 and 5 of signature 20; folio 5 of signature 23; folio 8 of signature 26; folio 2 of signature 28 bis (blank leaf); folio 1 of signature 29; folios 3 and 4 of signature 41; folio 7 of signature 45, the last 58 leaves of text and the final blank leaf. 7 leaves have entire lower margin restored, a few other margins repaired, and a number of corners strengthened.

REFERENCES: *Blades*, No. 46; *Proctor*, No. 9645; *Hain*, No. 8659; *Copinger*, Vol. I, p. 259; *Ames-Dibdin*, Vol. I, pp. 138–152; *De Ricci*, No. 49.

COPIES LOCATED: Of the recorded copies of the *Polychronicon* listed by *De Ricci*, only three are perfect, three have been made perfect by adding leaves from other copies, and two lack only some of the blank leaves. Of these eight copies, only one is in a private collection.

The present is the Walter T. Wallace copy, formerly from the Henry W. Poor library, and containing many annotations in a Sixteenth Century hand.

Higden, a monk of Chester, originally compiled the *Polychronicon* in Latin. It was translated into English by John of Trevisa. That part of the history which covers the years from 1387 to 1460 and forms the eighth and last book was compiled by Caxton himself and constitutes his MOST IMPORTANT CONTRIBUTION TO ENGLISH LITERATURE.

WILLIAM CAXTON

WESTMINSTER, SEPTEMBER 2, 1483

3. GOWER (JOHN). CONFESSIO AMANTIS. [2ª.] This book is intituled confes- |sio amantis, that is to saye |in englysshe the confessyon of |the louer maad and compyled by |Iohan Gower squyer borne in Wayls. . . [221ᵇ.] Enprynted at westmestre by me | willyam Caxton and fynysshed the ii |day of Septembre the fyrst yere of the |regne of Kyng Richard the thyrd, the |yere of our lord a thousand, CCCC, |lxxxxiii |[error for 1483.]

3200.

[*Continued*

But aftir than in pley thus saidꝫ she
Aurely saidꝫ she be high godꝫ aboue
Yet wol I graunte to be your loue
Syn I se you so pitously compleyne
Loke what day fro Englondꝫ to britaigne
Ye remeue al the rockis stoon be stoon
That they ne lette ship ne boot to goon
I say whan ye haue made this coste so clene
Of rockis that ther is no stoon I seen
Than wol I loue you best of ony man
Haue here my trouthe in al that euer I can
For I woot that it shal neuer betyde
Let suche folye out of your herte a slyde
What deynte sholde a man haue in his lyf
Forto go loue anothir mannys wyf
Andꝫ her hadꝫ when so that hym likith
Aurilius ful sore ofte he sikith
Is ther none other grace in you quod he
No by that lordꝫ that made me
Wo was Aurily whan he this herde
Andꝫ with a sorowful herte he thus answerde
Madame quod he this were impossibil
Than muste I dye in sodeyn deth horribil
Andꝫ with that wordꝫ he turnedꝫ hym anon
Tho com her other frendes many on
Andꝫ in the aleyes romedyn vp an doun
Andꝫ no thingꝫ wistyn of this conclusion
Andꝫ sodenly begonnen reuel newe
Til the bright sonne lost his hewe

WILLIAM CAXTON—PRINTER, WESTMINSTER, CIRCA 1475

CHAUCER CANTERBURY TALES

Exact Facsimile of First Page

[No. 1]

Monday Evening, May 1st

[No. 3. GOWER (JOHN). Confessio Amantis, 1483.—*Continued.*]

Folio, original oak boards with pigskin back, marks of old clasps, leather thongs of the hinges unbroken.

[See Illustration on opposite page]

COLLATION: Type 4 and 4*; 217 leaves, 2 columns, 44 and 46 lines with headlines and foliation; 323 by 230 mm

CONDITION: The largest copy known. Many of the edges of this book have never been trimmed. Lacks the blank folios 1, 8, 9 and 222, also folio 14 in *Prologus*, and has folios a^2, a^4, a^5, a^6 (consisting of table of contents), p^1, p^2, p^7, p^8, r^4, r^5, B^4, B^5, C^2, C^3, C^4 and C^5 supplied in facsimile. A number of other leaves repaired. The *British Museum copy* measures only 302 by 217 mm., the *Morgan copy* 302 by 214 mm., and the *John Rylands* copy 295 by 211 mm.

REFERENCES: *Blades*, No. 53; *Hain*, No. 7385; *Copinger*, Vol. I, p. 234; *Ames-Dibdin*, Vol. I, pp. 177–185; *De Ricci*, No. 48; *Duff*, No. 59.

COPIES LOCATED: De Ricci has located 19 copies, none perfect, of which eight copies are in private hands.

The present copy of this book is a delightful example despite its defects, for in addition to its wide margins it is in the original binding and presents an appearance charming to the eye of the antiquary. It affords a fine example of Caxton's mastery of the art of printing and of the infancy of English bookbinding.

Inserted are seven vellum leaves of an ancient manuscript that once formed a part of the inner cover, and six fragments still in place as tougheners for the hinges. These manuscript leaves have been pronounced by Dr. Joseph Martini to be portions of a manuscript written in England toward the end of the 13th Century, containing a Latin poem, apparently a Doctrinale similar to that composed by Alexander de Villa Dei in the early Thirteenth Century.

John Gower, scholar, courtier and friend of Chaucer, belonged to the Gowers of Brabourne, Kent. We do not know when he was born, but he was married in 1397, and died in 1408. His biographers fix the date of his birth at 1330. He is buried in the nave at St. Saviour's, Southwark,—the church connected with the priory in which he lived for many years. The effigy shows the poet reclining, his head pillowed on the three folio volumes which were his contributions to literature,—*Speculum Meditantis* (written in French), *Vox Clamantis* (in Latin) and *Confessio Amantis* (in English). Chaucer and Gower were friends, each paying compliment to the other in his pages. When Chaucer went to Italy in 1378, he left Gower as one of his "attornies." Their subsequent estrangement had its origin in Gower's opposition to Richard II. and Chaucer's loyalty to that king, to whose kindness Chaucer owed a lucrative employment. For two centuries Gower's reputation in literature was held equal to that of Chaucer.

Confessio Amantis was written by Gower at the command of the King, who, while entertaining the poet as his guest on his barge, enjoined him to write "some new thing." This poem of 30,000 lines was accordingly completed in 1390 and dedicated to the King. Subsequently that dedication was removed and one to Lancaster, the future Henry IV, substituted, a fact which throws light on Gower's political foresight and on the forbearance of the King whose reign was even then heading toward revolution.

The prologue is written in a spirit of intense pessimism born of Gower's discontent with the tendencies of his day. The times are out of joint; the church is corrupt; professions and trades are dishonest; strife and discord reign in all classes of society. Through this gloomy portal the poet escapes into more ideal conditions by resorting to the Muse. He gives us no less than 112 stories in narrative poetry of octosyllabic metre, mostly from classical mythology, Scripture and mediæval legend, although two ecclesiastical histories are included.

The *Confessio Amantis* is entitled to these special distinctions: it was one of the first poems written in the English language, and it was the first English poem to be translated into other languages, notably into Spanish and Portuguese.

Naturatus amor nature legib9 orbem. Subdit & vnanimes cõcitat esse feras / Huius enim mundi princeps amore esse videtur / Cuius eget diues pauper et omnis opes / Sunt in agone pares amor & fortunaq; cecas / Plebis ad insidias vertit vterq; rotas / Est amor egra salus vexata quies pius error / Bellica pax vulnus dulce suaue malum

Postq̃ in Prologo tractatum hactenus existit qualiter hodierne condicionis diuisio caritatis dilectionem superauit / Intendit auctor ad presens libellum suũ. cuius noĩe Confessio Amantis nuncupatur cõponere de illo amore a quo non solũ humanum genus sed et cuncta animãcia naturaliter subiciuntur

I May not stretche vnto ẏ heuene / Myn hõd & set al in euene / This world which is euer in balaũce / It stãt not in my suffysaũce /
So grete thynges to compasse
But I mote lete it ouer passe
And treten vpon other thynges
For thy the style of my wrytynges
Fro this day forth I thenke chaunge
And speke of thyng is not so straũge
Whiche euery kynde hath vpon honde

WILLIAM CAXTON—PRINTER, WESTMINSTER, 1483

GOWER—CONFESSIO AMANTIS

Exact Facsimile of First Column of "Liber primus"

[No. 3]

WILLIAM CAXTON

WESTMINSTER, *Circa* 1483

4. CESSOLIS (JACOBUS DE). THE GAME AND PLAYE OF THE CHESSE. [A².] The holy appostle and doctour of the peple saynt |Poule sayth in his epystle. Alle that is wryten |is wryten unto our doctryne and for our ler- |nyng . . . [84ᵃ.] . . . Thenne late euery man of what |condycion he be that redyth or herith this litel book reede. |take therby ensaumple to amende hym. |Explicit per Caxton.

3200.

Small folio, full old calf, neatly and skilfully rebacked and repaired at corners. In full brown crushed French levant morocco solander case, lettered on back, BY RIVIÈRE.

[See Illustration on opposite page]

SECOND EDITION. The first edition was printed at Bruges about 1475.

COLLATION: Type 2*; 83 leaves, 29 lines; 268 by 184 mm.

ILLUSTRATIONS: 24 woodcuts in text, the first of which is that of the son of Nebuchadnezzar, named "enylmewdach," described in the text as a "Jolye man without Justyse and so cruel that he did do hewe his faders body in thre hondred pieces and gaf hit to ete and deuoure to thre hondred byrdes that men calle voultres."

CONDITION: This copy is almost perfect, lacking only the blank leaf at beginning and having leaf H³ in facsimile; some leaves with small worm-holes; few margins stained.

REFERENCES: *Blades*, No. 34; *Hain*, No. 4901; *Copinger*, Vol. I, pp. 152–153; *Ames-Dibdin*, Vol. I, pp. 36–52; *De Ricci*, No. 18; *Duff*, No. 53.

COPIES LOCATED: Of the 13 copies located by *De Ricci*, only 2 are perfect, and only 6 are in private hands.

This copy is from the Earl FitzWilliam collection, with his book-label, "Milton. Petersborough."

Tall and crisp copy, probably the last copy in as perfect condition as the present which is likely to come into the American auction market. *Blades* classifies this edition as rarer than the First.

WILLIAM CAXTON

WESTMINSTER, JUNE 22, 1490

5. VIRGIL. ENEYDOS. [A¹.] After dyuerse werkes made, translated and achieued, ha | uyng noo werke in hande. I sittyng in my studye where as |laye many dyuerse paunflettis and bookys. happened that |to my hande cam a lytyl booke in frenshe. . . [85ᵃ, line 17:] Here fynyssheth the boke yᶠ Eneydos, compyled by Vyr |gyle, whiche hathe be translated oute of latyne in to frenshe, | And oute of frenshe reduced in to Englysshe by me Wyll'm | Caxton, the xxij. daye of Iuyn. the yere of our lorde. M.iiij |Clxxxx. The fythe yere of the Regne of kynge Henry |the seuenth. [85ᵇ.] *Caxton's device.*

1000.

[*Continued*

The fourth tractate and the last of the progressyon and draughtes of the forsaydy playe of the chesse

The first chappitre of the fourth tractate of the chesse borde in genere how it is maad capitulo primo

E haue deuysed aboue the thynges that apperteyne w vnto the formes of the chesse men and of their offices. that is to wete as wel of noble men as of the comyn peple / Than hit aperteyneth that we sholdy deuyse shortly how they yssue and goon out of the places where they be sette / And first we ought to speke of the forme and of the facion of the chequer after that hit representeth and

WILLIAM CAXTON—PRINTER, WESTMINSTER, 1483

CESSOLIS—THE GAME OF CHESSE

Exact Facsimile of Verso of Signature i 6

[No. 4]

Monday Evening, May 1st

[No. 5. VIRGIL. ENEYDOS, 1490.—*Continued.*]

Small folio, late 18th Century English binding of red morocco, gilt edges. In full claret crushed French levant morocco solander case.

[See illustration on opposite page]

COLLATION: Type 6; 84 leaves, 31 lines; 253 by 183 mm.

CONDITION: Lacks the two blanks (folios 6 and 86). Folios 1 to 5 (containing the table of contents) and folio 85 in facsimile; lower margin of folio 6 skilfully restored the last line on recto of same inserted in exact pen-and-ink facsimile; a few stains.

REFERENCES: *Blades*, No. 88; *Proctor*, No. 9679; *Copinger*, No. 6159; *Ames-Dibdin*, Vol. I, pp. 283–290; *De Ricci*, No. 96; *Duff*, No. 77.

COPIES LOCATED: *De Ricci* locates nineteen copies of which four are perfect, viz., two at *Cambridge University* and two in the *Earl of Dysart's collection.*

From the Library of the Right Honorable George Rose (1782–1873), with his bookplate.

On folio L3[b] is the signature, in a 16th Century hand, of *John Bryges* or *Brydges* (Probably that of Sir John Brydges, who died in 1556 and was the first Baron Chandos, who, as Lieutenant of the Tower of London, attended Lady Jane Grey to the scaffold. He also repressed Wyatt's rebellion.) Another signature, on folio B1[b], is that of *Nathaniel Hobson.*

Here we have that personal contact with Caxton which his biographers so greatly desire, for in his prologue he sets forth his opinions as to the English language of his day with a delightful frankness not to be found elsewhere:

"And certaynly our langage now used varyeth ferre from that whiche was used and spoken whan I was borne. For we englysshe men ben borne under the domynacyon of the mone. Whiche is neuer stedfaste, but euer wauerynge, wexynge one season and waneth & dyscreaseth another season. And that comyn englysshe that is spoken in one shyre varyeth from a nother. In so moche that in my dayes happened that certayn marchautes were in a ship in tamyse for to haue sayled ouer the see into zelande, and for lacke of wynde thei taryed atte forlond, and wente to lande for to refreshe them And one of theym named sheffelde a mercer cam in to an hows and axed for mete and specyally he axyd after eggys And the goode wyf answerde. that she coude speke no frenshe. And the marchaut was angry. for he also coude speke no frenshe. but wolde haue hadde egges, and she understode hym not, And thenne at laste a nother sayd that he wolde haue eyren, then the good wyf sayd that she understod hym wel, Loo what sholde a man in thyse dayes now wryte. egges or eyren, certaynly it is harde to playse euery man, by cause of dyuersite & chauge of langage. . . And thus bytwene playn rude, & curyous I stande abasshed. but in my Iudgemente, the comyn termes that be dayli used ben lyghter to be understonde than the olde and aueyent englysshe. . . ."

WYNKEN DE WORDE

LONDON, MAY 1502

6. CHRONICLES OF ENGLAND. ST. ALBANS CHRONICLE. [Aa[2].] HEre begynneth a shorte & a breue | table on these Cronycles . . . [169[a]. Colophon.] Here endeth this present Cronycle of | Englonde. . . And newely in the yere of | oure lorde god. M.CCCCC.ii. Enpry | ted in Flete strete in ye sygne of the soñe | By me Wynkyn de Worde. [169[b]. | *Caxton device.* [171.[a]]

1300.

[*Continued*

TO the honour of god almyghty/ and to the gloryous Vyrgyne Marye moder of alle grace/and to the Vtylyte & prouffyt of all the policye mondayne. this present booke compyled by Virgyle ryght subtyl and Ingenyous oratour & poete/Intytuled Eneydos. hath be translated oute of latyn in to comyn langage/In whiche may alle Valyaunt prynces and other nobles see many Valorous fayttes of armes: And also this present boke is necessarye to alle cytezens & habytaunts in townes and castellis/ for they shal see. How somtyme troye the graunte/and many other places stronge and inexpupnable. haue ben be sieged sharpely & assayled. And also coragyously and Valyauntly defended/and the sayd boke is atte this present tyme moche necessarye/for to enstructe smale and grete. for euerych in his ryght/to kepe & defende/ For a thynge more noble is to deye /than Vylanously to be subdued/

¶ How the ryght puyssant kynge pryamus edyfyed the grete Cyte of Troye Capm̄ primū

FOr to here/ opene/and declare the matere of whiche here after shall be made mencyon/ It behoueth to presuppose that Troye the grete capytall cyte/and thexcellentest of alle the cytees of the coūtre & regyon of Asye was constructe and edefyed by the ryght puyssaūt & renomed kyng Pryamus sone of laomedon descended of thaūcy in stocke of Dardanns by many degrees/ whiche was sone of Jubyter & of Electra his wyf after the fyctious poetyque/ And the fyrste orygynall begynnynge of the genealogye of kynges. And the sayd Troye was enuyronued in fourme of siege)and of excidyon by Agamenon kynge in grece brother of menelaus/whiche was husbonde to helayne

B i

WILLIAM CAXTON—PRINTER, WESTMINSTER, 1490

VIRGIL—ENEYDOS

Exact Facsimile of First Page of Text, Recto of Signature Bi

[No. 5]

Monday Evening, May 1st

[No. 6. CHRONICLES OF ENGLAND. ST. ALBANS CHRONICLE.—*Continued.*]

Here foloWeth a lytell treatyse the Which treeateh of the descryp | cyon of this londe Whiche of olde tyme Was named. Albyon. And | after Brytayne . . . [191[a]. Second Colophon.] Fynsshed & enprynted in Flete strete | in the syne of the sonne by me wynkyn de | worde, the yere of our lorde a.M.CCC | CC. and ii. mensis Mayus. [191[b]. | *Caxton device.*

Small folio, original blind-tooled leather over oak boards with parts of the two old metal clasps, binding rebacked and much wormed; end-papers from the Machlina Edition of 1484, of which but one copy (the Althorp) is known. Enclosed in full claret crushed French levant morocco solander case.

[See Illustration on opposite page]

COLLATION: Black Letter; 190 leaves, two columns, 47 lines and headlines; 282 by 197 mm.

ILLUSTRATIONS: Large woodcut view of London, three smaller woodcuts and eleven diagrams in the text: device of Caxton on two pages.

CONDITION: Lacks the first blank leaf and the blank leaf 170; the final blank leaf is present but defective. One leaf torn in margin and a few wormholes, but otherwise in good condition. With notes in an old hand on fly-leaves and on many margins.

COPIES LOCATED: THIS BOOK IS EXCESSIVELY RARE. We can trace but one perfect copy, that in the British Museum, and one imperfect copy which was sold at auction in London in 1897; otherwise the auction records are silent.

The present copy is rich in association interest, for in addition to the names of several early owners the manuscript notes in same show that it was once the property of Peter Le Neve (1661–1729); later Norroy King-at-arms, the famous antiquary of Norfolk, who has written on the fly-leaf:

"This book is called the
book of St. Albans
printed by Winken de
Worde A D 1502
and this is a very scarce book
and given to me Peter Le Neve
Norroy by my good friend
William Fellowes Esq one
of the masters in the chancery
this present year 1710.
Witness my hand
Peter Le Neve.
Norroy."

On the following leaf he has written: *"I have another edition of this book printed by Wynkende de Wurd 1515 but impfect."*

Le Neve was President of the Antiquarian Society of London for thirty-seven years. He was also a fellow of the Royal Society. An antiquarian of abnormal zeal and an indefatigable collector, his calendars, diaries and notes form valuable contributions to the collections in the British Museum, the Bodleian Library, the Herald's College, and in the archaeological societies of Great Britain. His executor, "Honest Tom Martin" succeeded to the bulk of Le Neve's collections and finally dispersed the library and manuscripts at the Bedford Coffee House, Covent Garden, February, 1730.

With bookplate of Right Honble. Charles Viscount Bruce of Ampthill, 1712.

At the end of the year 1500, de Worde gave up the house of his former master, Caxton, at Westminster and removed to Fleet Street, where, at the Sign of the

[*Continued*

Paulus a Venician was pope after Pius.vii.yere.this Paul was chose in ẏ yere of our lorde.M.CCCC.lxiiii.And anone he halowed the fest of the presentacōn of our lady.as Pius dyd This man was a tough man in ryghte wysnes/and he sayd it was better to make fewe thynges.& kepe them stedfastly than for to make many/& soone renoke them.And he made a grete palays at saynt Markys.& he decessed or he had ended it in ẏ yere of our lorde.M.cccc.lxxi. ¶ Leodiñ.the londe of Luke was oppressyd with many trybulacyons/& after in the yere of our lorde.M.cccc.lxviii.vtterly it was dystroyed by Carolū ẏ duke of Burgoyn/ẏ whiche wedded dame Margarete syster to kynge Edwarde ẏ fourthe of Englonde.Also the same Karolū entred in the londe of Geldyr/& cōquered it hooly.The yere of grace also was chaunged by pope Paule for fauoure of mānys soule frome.xxv.yere.to.xxv.yere.And bycause ẏ cursydnesse abounded so sore/grace aboūded also sore.

And in the londe of Englonde/Johan abbot of abyngdon was the popes Legate/to dyspose this goodly tresoure:of the chirche too euery faythfull man/ẏ was dysposyd/and that wolde able hym too receyue it.

¶ Here endeth this present Cronycle of Englonde with ẏ fruyte of tymes.compyled in a booke/and also enprynted by one some tyme scole mayster of saynt Albons/vppon whoos soule god haue mercy.Amen. ¶ And newely in the yere of oure lorde god.M.CCCCC.ii.Enprȳted in Flete strete in ẏ sygne of the soñe By me Wynkyn de Worde.

WYNKEN DE WORDE—PRINTER, LONDON, 1502

ST. ALBANS—CHRONICLE

Exact Facsimile of Top half of page showing First Colophon

[No. 6]

[No. 6. CHRONICLES OF ENGLAND. ST. ALBANS CHRONICLE.—*Continued*]

Sun, he occupied two houses close to St. Bride's Church. The following year was spent in preparing the new printing office, and hence this edition of *The Chronicles* (May, 1502) was one of the first productions of his new press. The new type closely resembles Caxton's founts, several letters being identical. The spirit of enterprise which made Wynkyn a rich and a prolific printer is here evidenced by his excellent method of registering the signatures of the quires of which the book is made up, and of calling the reader's attention to it. "Ye must understande," he says at the introduction to the Tabula, "that euery leef of the a b c is marked in the margyne undernethe i. and. ii. and. iii. and so forth to. vi. all the letters vnto the bokes ende." Wynkyn's enterprise is again manifested in his cut of London, the first engraved representation of the city. It is really a cut of the Tower, and a poor one at that, but it shows Wynkyn's zeal in a new field.

JOHANN MENTELIN

STRASSBURG, NOT AFTER 1466

650.

7. THOMAS AQUINAS. SUMMA, SECUNDA SECUNDAE PARTIS. [1ª. Table.] [Q]uestio pma de vtutibus et vicij ī sspāli . . . [6ª. Table ends.] Explicit ordo et signacio questionū scdi libri scde | ftis beati thome de aquino bñdictus dee'. Amen. [7 blank. 8ª Text begins.] [P]Ost smūez consideracoez |de virtutibus . . . [245ᵇ col. I, Text ends.] est super omia deus benedictus in secula Amen.

Folio, original pigskin over heavy boards, with metal clasps, bosses, corner pieces and stands, all in fine condition, marks in top of back cover where chains were originally attached, rebacked with original back preserved, end-papers from an old vellum manuscript.

[See Illustration on opposite page]

FIRST EDITION.

COLLATION: 246 leaves, of which 2 are blank, 2 columns, 59 lines; 388 by 280 mm. Two to seven-line spaces for capitals.

ILLUSTRATIONS: Large initial letter at beginning of text painted in by hand in colors with elaborate marginal decoration, several other smaller capitals similarly painted; other capitals, page headings, foliation, paragraph marks and rubrics supplied in red or blue.

CONDITION: Practically a perfect copy, lacking only one blank leaf. Folio 189 (182 according to usual collation) was cancelled and cut away in all copies by the printer. The blank leaf at end of text and one of the blanks at end of table are present.

The Table consisting of 6 leaves and 1 blank, which is usually bound at the end, is placed at the beginning of this copy.

The rubricator has signed his name in two places (the last following table) which is cut to stub, a most unusual occurrence, asking the reader to pray for him: "*I. H. S. M. Frāciscvs. Orate pro illum—inatorē amoe i h ū.*" (See bottom of last leaf of Tabula and top of last leaf of text.) This was undoubtedly Magister Franciscus, who was Gutenberg's and Schoeffer's corrector, rubricator and reader at Mainz, and who, after Mainz was sacked in 1462, accompanied his fellows to Strassburg, where this book was printed, probably in the following year. This autograph signature of one of that little group of pioneer printers is indeed a rarity.

REFERENCES: *Hain*, No. 1454; *Copinger*, Vol. I, p. 38; *Proctor*, No. 199; *Pellechet*, No. 1045; *Catalogue of Books Printed in the XVth Century now in the British Museum*, Part I, pp. 51–52.

OTHER COPIES: The *British Museum copy*, has two missing leaves supplied from another copy, wants all the blanks and has the table at the end of the book. Winship lists only one copy in America.

[*Continued*

Questio·clxxxvij·de hys q̃ ꝓpetũt religiosis
Vtꝫ liceat eis docẽ p̃dicare et alia hꝰ fac
Vtꝫ liceat eis de negocijs secꝶaribꝰ se intromitte
Vtrum teneantur manibus ꝓpijs operari
Vtrum liceat eis de elemosinis viuere
Vtrum liceat eis mendicare
Vtrum liceat eis vestimenta cetis vilioza deferre
Questio·clxxxvnj·de differencia religionũ
Vtꝫ sint diuerse religiões uel vna tantũ
Vtꝫ aliqua r̃ligio instituí possit ad bella gẽnda
Vtꝫ aliq̃ r̃ligio instituí possit ad opa vite actie
Vtrũ aliqua instituí possit ad predicandum et
huiusmodi opera exercenda
Vtrum aliq̃ religio possit instituí ad studiũ scie
Vtrum religio q̃ ordinat̃ ad ꝛẽplatiuã sit pocio
ea que ordinatur ad vitam actiuam
Vtꝫ habẽ aliq̃d ĩ oñi dimiuat de pfectõe r̃ligiõis
Vtrum religio solitarioꝝ sit p̃ferenda religioni
in societate viuencium
Questio·clxxxix·de ingressu religionis
Vtrum illi qui sũt exercitati in obseruã
cia preceptorum debeant religionem ingredi
Vtꝫ liceat aḋq̃s voto obligare ad r̃ligiõis ingssũ
Vtrum illi qui voto obligantur ad religionis
ingressum teneantur votum implere
Vtꝫ illi q̃ vouẽt religiões inẽre teneant̃ ibi ꝓpe
Vtꝫ pueri sit recipiẽdi ĩ religiõ
Vtrum ꝓpter parentum obsequiũ aḋqui debeant
retrahi a religionis ingressu
Vtrum presbiteri curati uꝶ archidyaconi possũt
ad religionem transire
Vtꝫ de vna religione possit aliq̃s trãsire ad aliã
Vtꝫ aliq̃s dẽat alios inducẽ ad r̃ligiõis ingressũ
Vtrum requiratur magna deliberacio cũ ꝯsan
guineis et amicis ad religionis ingressum.

Explicit ordo et signacio questionũ scõi libri scõe
ꝓis beati thome de aquino bñdictus deꝰ. Amen

Iohs + M. Franciscus

Orate pro illuminatore omnẽ ihũ

JOHANN MENTELIN—PRINTER, STRASSBURG, PRIOR TO 1466

THOMAS AQUINAS—SUMMA

Exact Facsimile of lower three-quarter column of end of table. Leaf 6.

[No. 7]

Monday Evening, May 1st

[No. 7. THOMAS AQUINAS. Summa, Secunda.—*Continued*]

The present copy came from the ancient *Franciscan Convent* of Duren, and bears its library mark.

This is the first edition of this work, and the second book printed by Mentelin. Printed, possibly within ten years after the invention of the art of printing, it possesses peculiar interest to collectors of incunabula, especially because of the signature of its rubricator.

The Catalogue of Early German Books in the Library of C. Fairfax Murray says: "His [Mentelin's] *Biblia Latina* was printed not after 1461, while the *Thomas Aquinas* was printed not after 1463." This ascription is doubtless correct, for a manuscript note in the copy of the *Suma*, by Thomas Aquinas at Schelestadt in Alsace states that the book was bought from Mentelin himself in the year 1463. (See *Pellechet*, 1045.) The British Museum Catalogue, however, gives date as "Not after 1466."

Mentelin is said to have printed as early as 1458, but his earliest known book, the *Biblia Latina*, was probably printed in 1460 or 1461. Only four books from his press bear a printed date, *viz.: Speculum Historiale*, 1473; *Speculum Morale*, 1476; *Parsival*, 1477; and *Titurel*, 1477. He died in 1478 and his business was continued by his son-in-law, Adolf Rusch, the celebrated "R-printer." Another son-in-law, Martin Schott, was also a printer at Strassburg.

This copy throws an interesting light on the methods employed by this pioneer printer, and the resources of his workshop. The pin-holes which occasionally appear in the sheets show how the paper was kept in position when applied to the type. Mentelin's practice improved so rapidly that by 1466 he used but two pins, while in 1473 he abandoned them altogether. Again, as galley-proofs were unknown in his day, each page was set up by itself, showing that the compass of his press was no larger than an ordinary leaf of text; indeed it was not until 1470 that sufficient skill was attained to print two pages at a single "pull." Now as the copy for each press was set up separately, the printer was ever confronted with the problem of making the end of each section of copy coincide with the end of a quire. This seldom happened, so recourse was had to various expedients such as increasing or diminishing the number of printed lines to a leaf, or the addition or subtraction of sheets in the penultimate quire. In this book, the second from his press, Mentelin found himself confronted with an entire blank leaf resulting from one of these quire contractions. He therefore cut the blank away and laconically explains it (folio 182) by printing a notice: "Hic nullus est defectus."

PETER SCHOEFFER

MAINZ, SEPTEMBER 7, 1470

8. HIERONYMUS. ST. JEROME. EPISTOLÆ. [1a (red).] Introductoriū in Epistolare . . . | [black] [O] Mnes christiane religionis homi- |nes . . . [407^{b}. Colophon (red).] . . . Est aūt pns | opus arte impssoria feliciter sūmata p Petrū |schoiffer de gernshem ī ciuitate nobili Mogū- |tina . . . Anno domini. Mcccc.lxx. Die septima mensis |septēbris que fuit vigilia natiuitatis Marie. | Da gloriam deo. |[*Schoeffer's device*.]

700.

2 vols. in one, thick folio, original full blind tooled leather over heavy oak boards with metal bosses and clasps intact, many margins uncut; leather markers on edges of leaves; binding broken at joints with some scratches and worm-holes. The lining for the

[*Continued*

Iam decet ut nostris ꝯcordēt vltima primis.

Sit decus illi qui dedit istud principiare.
Et qui finire dedit ipsū. sit decus illi.
Est decus ecc̄ie. pugilis tot scripta tenere.
Si quibꝫ intendas. est decus ecclesie.

Igitur Sophronij Eusebij Jeronimi Orthodoxi. Ecclesie xp̄i ꝓpugnatoris clarissimi Liber Jeronimianus aut si mauis qđ et ip̄e velim Liber epl̄aris explicit. ut dignitas nomīs Jeronimiam Egregio viro Joh̄i Andree ꝑmaneat. qui hoc ip̄m zelo deuotionis erga virū sanctū affectus. tp̄e prisco vulgauit in orbē. Est aūt p̄ns opus arte imp̄ssoria feliciter ꝯsūmatū ꝑ Petrū schoiffer de gernsheim ī ciuitate nobili Mogūtina. Cuius nobilitati vir bt̄us Jeronimus scribēs ad Agerutiā de monogamia testimoniū ꝑhibet sempit̄nū. multis milibꝫ incolarꝫ. eiusdē in ecc̄ia ꝓ fide catholica sang̃ne ꝓprio laureatis. Huic laudatori. reddit moguntia vicem.
Tot sua scripta parās vsibus ecclesie.
Anno domini. M. cccc. lxx. Die septima mensis septēbris que fuit vigilia natiuitatis Marie.
¶ Da gloriam deo.

PETER SCHOEFFER—PRINTER, MAINZ, 1470

ST. JEROME—EPISTOLÆ

Exact Facsimile of entire column containing colophon

[No. 8]

Monday Evening, May 1st

[No. 8. HIERONYMUS. ST. JEROME. Epistolæ.—*Continued*]

back cover is a vellum leaf of printed text corresponding to the verso of leaf 320 with very slight typographical differences. The binding shows early repairs with leather of contemporary period and later lettering.

[See Illustration on preceding page]

COLLATION: Type 5; 408 leaves (Vol. I, 198 leaves; Vol. II, 210 leaves) 2 columns, 56 lines; 476 by 333 mm. Printed in black with red rubrics. Two- to eight-line spaces left for capitals. Four pin-holes.

ILLUSTRATIONS: Capital and paragraph marks are supplied by hand in red and blue, larger initial letters with scroll fillings in purple ink extended into arabesques in many margins.

CONDITION: COMPLETE COPY WITH THREE ORIGINAL BLANK FLY-LEAVES, CLEAN AND IN SPLENDID CONDITION outside of a few worm-holes.

REFERENCES: *Hain*, No. 8554; *Proctor*, No. 92; *Catalogue of Books Printed in the XVth Century now in the British Museum*, Part I, pp. 26–27.

COPIES LOCATED: Two copies in the British Museum, one a perfect copy which formerly belonged to King George III, and the other an imperfect copy on vellum. Winship lists two vellum copies in the United States, but does not say whether they are perfect or not; he also lists one copy of Vol. 2 on paper. The present copy contains an inscription of the Library of the *Monastery of St. Matthew the Apostle*, at Mainz, and a later note of E[dward] C[raven] Hawtrey (1789–1862) who states that he bought the volume from Lepard for £6. Dr. Hawtrey was head-master and afterward provost at Eton College. "As a book-collector he showed consummate taste. He is said to have spent £40,000 on his library."—*Dictionary of National Biography.*

This appears to be an earlier issue than the British Museum copy, which belonged to King George III. In that copy the last few lines on leaf 227[a], originally blank, have been filled in by a later marginal impression; in the present copy they remain blank. This is also a much larger copy, the leaves being 15 mm. taller and 26 mm. wider than in the King George copy.

The vellum leaf used as back lining paper in the present volume is evidently of the same issue as the second copy in the British Museum which is also printed on vellum and which differs slightly from the edition on paper, showing that the work was reprinted, although the colophon date is the same for both issues.

Early in the year 1470 Schoeffer issued an advertisement announcing the publication of this book by Michaelmas; a copy of this notice is in the British Museum. It was published by Schoeffer to forestall the *St. Jerome* of his rival Mentelin.

The name of Schoeffer, who printed this beautiful volume, is forever linked with that of Gutenberg and Fust as inventors of the art of printing in that famous shrine of bibliophiles—the Shuster Gasse, on the Place of the Franciscans at Mainz. Schoeffer puts the matter very modestly and very clearly in the dedication to Emperor Maximilian in his *Livy* of 1505:

> "May your Majesty deign to accept this book, which was printed at Mayence, the town in which the admirable art of typography was invented, in the year 1450, by John Gutenberg, and afterward brought to perfection at the expense, and by the labor of John Fust and Peter Schoeffer."

It was Schoeffer who presented a copy of his *St. Jerome* to the Church of St. Victor at Paris to secure an annual mass for his deceased partner, Fust; he also founded another anniversary mass for both Fust and his wife, Margaret, at the Church of the Dominicans at Mainz, which latter mass was also paid for with a copy of the book here described.

Inserit·qz ꝗ liq̃dũ ē ꝗ eē.
Pzem.i euãgelio tñ exposit
pz̃ dicat vel loquit de filio.i.
signit filiũ. pat vel filiꝰ lo-
quit de spũ sancto.i.inspirat
s.s·filiꝰ audit·pzem.i.signi
tur ab eo·spũs audit a pze
vel filio.i. inspirat ab eo· et
ꝗ exposicõ vsitacõr est q̃ ea
q̃ ꝗ sequit. ¶ Eiusdẽ nature
sed ario·principalit em nota
tur·psonarũ distinctio· imo
pnãpalit nec ē ibi inuenire
pꝰ vel posteriꝰ et oia que in
trinitate psonas distinguũt
in vnitate cõnaalit intelligũ
tur et accipiũt·vñ augꝰ·nõ
est deo aliud eē psonã et a-
liud eē sbaz. cũ ꝗ nomẽ pso-
na editũ sit ad notãdũ disti
ctionẽ psonarz·¶ Discernẽt
dicẽdo q̃ nõ procederet ab eo.
¶ Ꝛ semetipo.legit i euãge-
lio jo. Cũ venerit spũs pa-
clitus veritatis ille vos doce
bit omem veritatẽ.nõ em lo
quit a semetipso ꝗ quecũq̃
audit loquit· et q̃ ven.sunt
ãnũ.vob. ¶ Dicit·i·intelli-
go et scio. dicit em filiꝰ scie-
tia et quicqd habz habet a
pze et spũs sanctꝰ a pze et fi
lio·¶ Facẽtem· sepe solet fi
liꝰ simil eē pzi et mgro disci
pulꝰ xxiiij·q·i·cũ beatissiꝰ jo.

que voluntatem mgerit in corda
credentiũ eorz cordibz inserit qui
eam digni sunt audire liquidũ g̃
est dicere pzem et audire filiũ vel
econtra filiũ loquentem ⁊ audire
pzem eiusdem nature esse patrem
et filiũ et in patre et in filio ē cõ-
nexus ⁊ cõmunio spũs sancti qui
est spũs veritatis.et spũs sapien-
tie nõ potest audire filiũ loquen-
tem que nescit. cũ ꝗcipm sit qd̃
pfertura filio.i·procedens deus de
deo spiritus veritatis· pcedens a
veritate et cõsolatoz manãs de cõ
solatore.omiqz ne quis illũ a pa-
tris ⁊ filij volũtate ⁊ societate di-
scerneret scriptũ ē· nõ ei a semet-
ipo loquitur ꝗ audit et loq-
tur. cui simile etiaz de semetipo sal
uator loquitur sicut audio et iudi
co·et alibi.nõ potest a se filius fa
cere quicq̃ nisi quod viderit pa-
trem facientem. A M E N.

deo gracias.

HENRY EGGESTEIN—PRINTER, STRASSBURG, 1471

GRATIANUS—DECRETUM

Exact Facsimile of full text above red colophon, last page

[No. 9]

Monday Evening, May 1st

HENRY EGGESTEIN

STRASSBURG, 1471

9. GRATIANUS. DECRETUM. [1ª. Commentary.] [Q] Vonia nouis supuenientil causis nouis est remedijs succurrē- | dū. Idcirco ego bartholomeus brixiensis afidens de magnifice- | cia creatoris apparatū decretoru duxi in melius reformādū . . . [Text (in red).] In nomine sancte et indiuidue |trinitatis. Incipit concordia . . . [459ᵇ, column 1. Colophon (in red).] . . . Per venerabilem virū Heinricū Eggesteyn. artiū libe- |raliū magistrum ciuem inclite ciuitatis Argentin. Anno dñi. |M°.cccc°.lxxj°.

Thick folio, original oak boards rebacked with morocco and with the original blind stamped leather sides preserved within a new morocco border, with the arms of the Right Honorable Thomas Grenville in gilt in center of sides, newly stamped; the original stitching intact and many leaves uncut.

[See Illustration on preceding and following pages]

FIRST EDITION.

COLLATION: 459 leaves, 2 columns, 81 lines of commentary surrounding the text; 475 by 335 mm. One- to nine-line spaces in the text and two- and three-line spaces in the commentary left for capitals.

ILLUSTRATIONS: With miniature of a knight in armor painted in colors and burnished gold at beginning of text; Initial letter in burnished gold and colors enclosing a crest, and border in gold and colors surrounding the first column of text. Hand-painted initial letters at beginning of each section; smaller capitals, paragraph marks and page headings supplied in red or blue, rubrics written in by hand in red.

CONDITION: COMPLETE, AND IN FINE CONDITION THROUGHOUT.

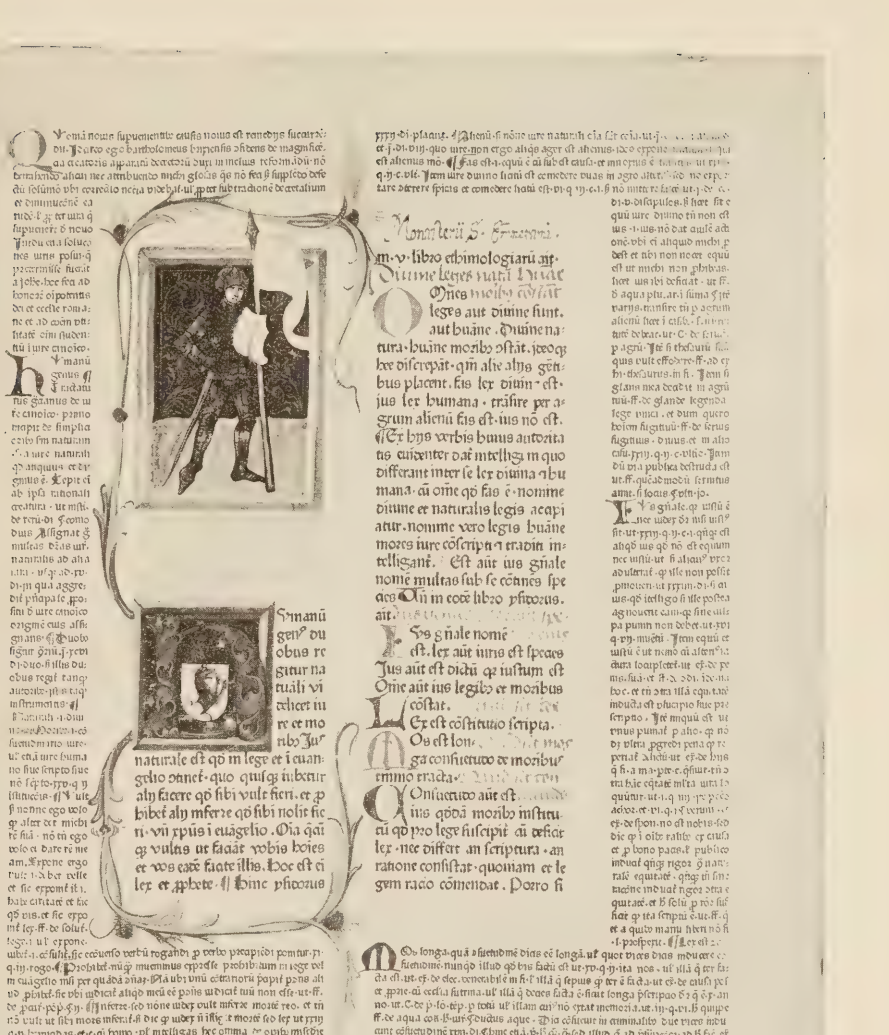
REFERENCES: *Hain*, No. 7883; *Catalogue of Books Printed in the XVth Century now in the British Museum*, Part I, pp. 67–68.

COPIES LOCATED: British Museum (King George III's copy); 3 copies in America, all in public libraries.

This copy after reposing for three centuries in the *Monastery of St. Emmerami* at Breslau, came into the possession of the Right Honorable Thomas Grenville whose arms are stamped on the covers.

BEAUTIFUL COPY OF THE FIRST EDITION AND THE FIRST BOOK PRINTED AT STRASSBURG WITH A DATE. IT IS A MATCHLESS SURVIVAL OF THE PRINTER'S ART OF FOUR AND ONE-HALF CENTURIES AGO.

Heinrich Eggestein, the printer of this book, appears to have begun his work at Strassburg as early as 1466. At any rate a copy of his *45-line Bible* with the date May 24, 1466, in a contemporary memorandum, is in the *Royal Library* at Munich. This copy of the *Gratianus* is the first book which he printed bearing a date. His *Clemens V.* was also published in the same year. From the colophon it appears that the *Gratianus* was printed with the apparatus of Johannes Semeca and that it was edited by Bartholomaeus Brixiensis. Eggestein published a second edition in 1472.



HENRY EGGESTEIN—PRINTER, STRASSBURG, 1471

GRATIANUS—DECRETUM

Reduced Facsimile of First Page

[No. 9]

Monday Evening, May 1st

ANTONIUS BARTOLOMEI [MISCOMINI]

VENICE, JANUARY 22, 1476

10. HIERONYMUS—ST. JEROME. EPISTOLÆ. [A².] [Q]Ihi Quidem Fidelissime Papa Laurenti ad scribendū | animus nō est tam cupidus . . . [Folio 150ᵇ.] Finis Prime Partjs. [151ᵃ to 153ᵇ, Registrum. 154 blank, 155ᵃ, Part II begins:] [D]Rius te Cypriãe psbyteroruz studiosissime . . . [359ᵇ. Colophon.] Elegantissimas Diui Hieronymi Epistolas; Antonius | Bartolomei Venetiis Feliciter Impssit. M.cccc.lxx. | vi. Die xxii Mensis Ianuarii. [.Finis. | [360–361 blank, 362–364ᵃ Registrum.]

Folio, early 16th Century binding of plain boards, worm-eaten, leather back, gilt lettered, remains of clasps, backs slightly cracked at joints, cover chipped at edge.

[See Illustration on opposite page]

COLLATION: Small gothic type; 364 leaves, 2 columns, 68 lines; 388 by 280 mm. Four- to twenty-line spaces left for capitals.

ILLUSTRATIONS: Large initial letter at the beginning of each part beautifully illuminated in burnished gold and colors, extended into marginal foliate border, and with lower border in similar design containing the crest of Dr. Hartmann Schedel, author of the *Nüremburg Chronicle*, to whom the volume originally belonged. Other capitals supplied in red or blue, paragraph marks and initial strokes in red.

CONDITION: Complete text, and three of the four blank leaves; lacking only the blank at the beginning. Very fine copy throughout, aside from a few worm-holes in margins. The quire containing final "Regiostum" slightly shorter, and loose.

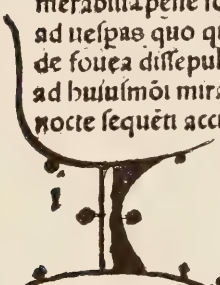
REFERENCES: *Hain*, No. 8556; *Panzer Annal. Typogr.*, Vol. III, p. 120; *Seemiller Incunabula*, p. 89.

COPIES LOCATED: One complete copy listed as in America, and a copy of Part II only, in the *Library of Congress*. There is no copy in the *British Museum*.

This copy bears the earliest known example of a book-label, that of Dr. Hartmann Schedel of Nüremberg, author of that great picture-book of the Middle Ages, the *Nuremberg Chronicle*. The book-plate, in red and green letters, is the handiwork of Dr. Schedel himself, who has painted the date, 1510, on the blank leaf before the tabula, and on the inner back cover. The latter inscription states that the book was given to him in sheets in June, 1510, by the widow of Johan Eysenhut, the famous Viennese printer, for services rendered her by making a list of her husband's books. Schedel states that he then had the book bound and rubricated at his own expense. On the first leaf of each part is an illumination with scroll border containing Schedel's crest, the head of a negro. The leaves are numbered in Schedel's handwriting and many of the pages contain annotations written by him.

All Dr. Schedel's books, including this one, passed, after his death in 1514, to the Munich Library. There the book remained, as the inscription by F. Æfelius, the librarian, on the inner front cover states, until 1762, when it was sold. The famous *Mazarine Bible* was sold by the library authorities at the same time. The library stamp is found between the columns on the first and last leaves.

te terras tangēs ꝑmanebat integru nec corruptione ali
qua uiolatū. Qđ inde eleuātes cū odore tā uehemētissi
mo et suaui qđ talē olfactus hominū nūq̄ sensit collo
cauimus in altari quatenus a populo reliquiæ sanctissi
mæ uiderētur. Quot āt illo die me cūctisqꝫ qui aderāt
astantibus sunt ꝑacta miracula gloriosa explicandi ea
nullatēus cōpos essez Exci sedeci illas reliquias tangē
tes facie uisuꝫ protinus receperūt. Tres ꝑcipue dæmo
niai cathenis uicti i illā ecclesiaꝫ plurimoꝝ hoiuꝫ mani
bus deportati sunt protius liberati. Mulieris cuiusdā
uiduæ pauꝑculæ puerulus eius ūicus filius in ecclesia
fuit ꝑgētiuꝫ multitudine suffocatus quē mr̄ inueniens
dolens et lugēs mox in ulnis puerili cadauer ad foueā
in qua sepultū fuerat corpus Hieronymi gloriosi defe
rens eū i foueā proiecit hæc uerba dicēs Sācte Hiero
nyme gloriose hinc nō recedā donec restituas mihi ūi
cuꝫ meū filiū quē amisi. Mirabilis certe deus i sanctis
suis faciēs prodigia isueta stati ut terrā extincti pueru
li corpus tetigit eidē aīa est cōiūcta. Quidā uir corpus
cuiusdā sui filii de sepultura i qua ꝑ triduū steterat ex
tractū mox ad foueā illā detulit et illud in foueā sic pro
iecit qui inuenis fuit ilico uitæ pristīæ restitutus. Innu
merabilia pene forēt miracula q̄ ꝑacta sūt a mane usqꝫ
ad uespas quo quidē tp̄r̄ gloriosū hieronymi cadauer
de fouea dissepultū i altari extitit collocatū. Sꝫ tamen
ad huiusmōi miracula ulterius nō procedā. Unum qđ
nocte sequēti accidit nō silebo.



In hora siquidē uesꝑtina corpus illđ
sacratissimū i monumēto qđ ꝑparaui
mus possuimus sꝫ mane monumētū
uacuū est iuētum et corpus sanctissi
mū foueæ pristīæ iuēimus restitutuꝫ
Qđ dū ego plurimū admirarer nocte sequēti mihi dor
miēti beatus hieronymus apparēs i uisione pluria mi
hi grādia patefecit Sꝫ iter cætera talia mihi uerba dixit
Noueris Lyrilie qđ corpus meū de fouea i qua iacet
nullatenus extrahetur quousqꝫ ciuitas hierusalē ab ifi
delibꝫ capietur: Quo quidē tp̄re romā delatum ibidem
multo tp̄re requiescet: Ad hæc exꝑgefactus q̄ uideram
cūctis episcopis et aliis uiris catholicis enarraui. Quid
et qn̄ hæc eueniēt: aliter nō agnosco Si quid utile aut
bonū i hac epistola dixi nō meis sꝫ gloriosissimi hierōy
mi meritis iputetur. Si quid uero suꝑfluū iutile et nō
bonū solū meæ isipiētiæ et negligētiæ cā hoc accidisse:
ab oibꝫ iudicetur Mei Augustine carissime in tuis ora
tionibus memor esto.

Elegantissimas Diui Hieronymi Epistolas: Antonius
Bartolomei Venetiis Feliciter Impssit. M.cccc.lxx.
vi. Die xxii mensis Ianuarii.

FINIS

ANTONIUS BARTOLOMEI—PRINTER, VENICE, 1476

HIERONYMUS—EPISTOLÆ

Exact Facsimile of colophon and three-quarter lower part of last column

[No. 10]

NICHOLAS JENSON

VENICE, 1476

11. BIBLIA SACRA LATINA. [a2.] Incipit epla sācti Hieronymi ad Paulinū |pbrz. de oib diuine historie libris . . . [a5.] Incipit liber genesis q dicitur hebrai |ce bresith . . . [Q[12], verso. Colophon.] Biblia impressa Venetijs ope |ra atqz impensa Nicolai Ien |son Gallici. M.cccc.lxxvj. [R[1].] Incipiunt interpretationes he |braicorū . . . [X[7], recto.] Expliciunt interpretatio |nes hebraicorū nominû. |Laus deo.

/000.

Small folio, full old blue straight-grain morocco, blind tooled, with crest and motto of the Stuarts of Mount Stuart, Rothesay, Isle of Bute, stamped in gilt on front cover; gilt gaufred edges with medallion containing the cross and initials *Y.H.S.* on fore-edge, BY HERING. In full seal-brown crushed morocco solander case.

COLLATION: Printed on vellum in small gothic type; 467 leaves, 2 columns, 52 lines and headlines; 289 by 203 mm. Two- to fourteen-line spaces left for capitals.

ILLUSTRATIONS: Miniature of St. Jerome, with elaborate floral border, on first leaf, and a second miniature of a scene in the Garden of Eden, with border in jewel and floral designs on leaf a[5], all beautifully illuminated in gold and colors; several initial letters in burnished gold and colors, extending into marginal decoration; their capitals supplied alternately in red and blue, with pen-work in colored inks extended into margins.

CONDITION: The first leaf has been trimmed close to edge of printing of inner column and around the miniature, the outer column of same supplied on a separate piece of vellum in beautiful pen-and-ink facsimile, a part of heading and about half of upper border also supplied, the miniature on inner column also inserted with the text on its reverse in manuscript, the different pieces very skilfully and almost invisibly pieced together. Leaf a[5] containing the other miniature has been similarly treated, the top and bottom of the jeweled border and the three sections of the floral border, the entire heading and text in outer column all being supplied, the miniature also inserted and the text on its reverse in manuscript. Leaves a[3], a[4], a[6] and a[7] were cut into, when the original miniatures from the other leaves were cut out, and these cuts are repaired on verso of each leaf, with a few letters supplied in facsimile. The manuscript portions supplied are beautifully written, and the joining of the same to the original leaf appears to be work of a contemporary hand.

The blank leaf [a1] is lacking at the beginning; leaf H[10], originally blank, is cut to stub. The final leaf containing the *Register* is lacking; this leaf, however, is never found in the vellum copies. Three leaves stained in margins.

REFERENCES: *Hain*, No. 3061; *Pellechet*, No. 2290; *Proctor*, No. 6696; *Copinger*, *Incunabula Biblica*, No. 28; *Humphreys*, p. 113.

COPIES LOCATED: One of seven known copies on vellum of which but two are in private hands.

The Hoe-Hanrott copy, formerly in the collection of the Stuarts of Mount Stuart, Rothesay, Isle of Bute, whose crest and motto "Nobilis Ira" is stamped in gold on the cover. Sold at the William Stuart sale at Christie's, March 6, 1895.

Although Jenson printed at Venice, France properly claims him, for he was born at Sommevoire, near Bar-sur-Arbe. According to a manuscript in the library of the Arsenal at Paris, in October, 1458, Charles VIII. of France, having been informed of Gutenberg's invention of the art of printing, selected Jenson as his emissary to Mayence with instructions to acquaint himself with the new

[*Continued*

[No. 11. Biblia Sacra Latina, 1476.—*Continued*]

art. Jenson, himself an engraver of the Royal Mint at Tours, of which he was Master, returned to Paris in 1461 with a complete mastery of the subject, but he found his patron the King, dead, and Louis XI. on the throne. As the new King offered him no encouragement, Jenson determined to carry his new-found knowledge elsewhere; he therefore settled at Venice which, with Paris and Rome, then shared the literary primacy of Europe. There he began to print in 1470, and continued until his death in 1481.

Jenson's workmanship was characterized from the outset by such great and important advances in the new art that his contemporaries, among them Cornazzano and Leonicenus of Ferrara, praised him as "the first of printers." So great was his repute that Pope Sixtus IV. conferred upon him the honorary title of Count Palatine. "His founts of type," says Humphreys (*History of the Art of Printing*, p. 113), "were of exquisite regularity and beauty, carrying the angular letter to the highest perfection of which it is capable." The same authority, in describing the very Bible here presented, says, "it is printed on the finest vellum, and with ink of the greatest brilliancy, while the extreme regularity both of the setting-up and the impression, is truly marvelous." E. Gordon Duff (*Books Printed on Vellum*, p. viii.), says,—"Nicholas Jenson . . . printed editions of the Latin and Italian classics which have never been approached for beauty of typography, and copies printed on vellum have always been eagerly sought after." The British Museum's *Guide to the King's Library* (p. 28), says that Jenson's workmanship "has never been surpassed." Even though we include the master craftsmanship of William Morris the fact remains that printing, alone among the arts, was more beautiful in those far-off primitive 15th Century days than it has ever been since that time. And towering above all his rivals at Mainz, Strassburg, Venice, Paris and Rome, stands the figure of Nicholas Jenson.

As this book is one of the finest known specimens of the printer's art, so also its illuminator and rubricator are alike entitled to their share of praise. The miniatures, in gold and colors, are of surpassing beauty; the capitals, of which there are several hundred, are so unusual as to merit critical examination under a magnifying glass.

ANTOINE VÉRARD

Paris, December 7, 1492

12. JOSEPHUS. De La Bataille Judaique. [1ª. Title.] Iosephus de la bataille|Iudaique. Imprime nouuellemēt a Paris. [2ª.] [O]Vnom de Dieu tout pussāt | a la louege de sa tresglorieu | se mere . . . [225ᵇ, col. 2, Colophon.] Cy finist lhystoire De Iosephus |de la bataille Iudaique trāslatee |de latin en francoys en lhonneur |de dieu et de la vierge marie & De |toute la court celle-stielle. Et fut |acomplie leseptiesme iour de de- |cembre mil CCCC quatre vigz |et douze: & imprimee aparis pour | Anthoyne verad libraire demeu- |rant sur le pont nostredame . . . [*Verard's device below.*]

2800.

Folio, 16th Century full red morocco, triple gilt filet borders on sides and around back strip, with the arms of Charles, Cardinal de Bourbon and his small oval stamp of a lily in bloom with the

[*Continued*

[No. 12. JOSEPHUS. La Bataille Judaique.—*Continued*]

legend "Superat candore et odore," in gilt on back, gilt edges, small repair in lower front joint.

[See Illustration on opposite page]

COLLATION: Printed on vellum, gothic type; 256 leaves (last blank), 2 columns, 45 lines and foliation; 405 by 275 mm. Two- to four-line spaces left for capitals.

ILLUSTRATIONS: Three three-quarter page woodcuts within ornamental borders, two other large cuts within borders, 130 smaller cuts and a number of lateral borders, all of the woodcuts and all but two of the borders being beautifully illuminated by hand in gold and colors; small capitals and paragraph marks supplied by hand in brown and gold; printer's device colored by hand.

CONDITION: Has the final blank leaf, but lacks the last leaf of the Table with a woodcut on verso; lacks also folios 105, 106, 120, 134, 182, 183 and 216.

REFERENCES: *Hain-Copinger*, No. 9459; *Proctor*, No. 8423.

COPIES LOCATED: But one other copy on vellum is known, that in the *Bibliothèque Nationale*, which is described by Brunet.

This book has a long and interesting provenance. It was done originally for Thomas Bohier, Treasurer General of Brittany and Secretary of the Finances to Charles VIII. to whom the book is dedicated. Bohier's arms, *d'or, au lion d'azur, au chef de gules*, are emblazoned on many of the pages and in the borders; his arms also appear drawn in *trick* on the title-page with this inscription: "*Ce livre. est. et appartient. a. Thomas. Bohier. Tresorier. General de Bretaigne. et. Secretaire. des. Finances. du. Roy.*" Interesting notes on the Bohier family by S. C. Cockerell and others, are laid inside the cover.

After Bohier's death the book passed to Charles, Cardinal de Bourbon (1562–1594), Archbishop of Rouen, brother of Henry, Prince of Condé and cousin of Henry of Navarre. The binding, in sumptuous 16th Century red morocco, bears in centre of back-bone his arms, and below same, his small oval stamp with a lily in bloom and the legend, "Superat candore et odore."

Where the book next found a home may be seen from its appearance in Sotheby's auction rooms, November 6, 1899, in the Sir F. A. T. C. Constable sale,—to the catalogue of which is prefixed a note reading, "This library was a very old one, having been formed originally by the first Lord Aston, Ambassador to Spain in the reign of James I." The Constables came into possession of the volume through the marriage of Thomas Clifford and Barbara Aston, daughter of the fifth Lord Aston. Their son, Thomas Hugh Clifford (1762–1823), created a baronet in 1815, succeeded to the estates of Francis Constable, of Burton Constable, and by royal permission he assumed the name of Constable only. The book-plate of the next owner, William Constable, F. R. S., is inside the back cover. At the Constable sale the book was purchased by Henry Yates Thompson whose book-plate is inside the front cover, and at his sale it passed to its present owner. We have therefore an almost unbroken known line of ownership covering more than four centuries.

The earliest dated book bearing Antoine Vérard's name is the Edition of Boccaccio's *Decameron*, finished November 22, 1485. Between this date and his death in 1512 he published in French about 150 works of the same popular character as those printed in England by Caxton. An important feature of his work in which he far excelled all other printers of his day, was the preparation of especially printed copies on vellum for such royal patrons as Charles VIII. of France, Henry VII. of England and the Comte d'Angoulême. Consult "*Antoine Vérard*" by John Macfarlane; *Bibliographical Society's Illustrated Monographs*, Vol. VIII. Some of the woodcuts made for the *Josephus* (Macfarlane's Nos. XVII and XVIII.) were used by Vérard the following year in his *L'Arbre des Batailles*.

[*Continued*

ANTOINE VÉRARD—PRINTER, PARIS, 1492

JOSEPHUS—BATAILLE JUDAIQUE

Reduced Facsimile of First Page of Text

[No. 12]

[No. 12. JOSEPHUS La Bataille Judaique.—*Continued*]

The vellum in this volume displays to the fullest advantage the lustre of the ink, the sharpness of the engravings, and the ornamentation of the illuminator and rubricator, and explains why books printed on lamb-skin have always been prized possessions of the book collector. Aside from other considerations, the task of obtaining more than 250 large leaves (as in this volume) of skins presenting the same color on both sides, with no evidences of hair roots or other blemishes, of uniform thickness and whiteness, all cured to withstand the ravages of time, constitutes a triumph of skill. One need but compare the vellum of this volume with that of contemporary works from the German, English and Netherlands presses to recognize its great superiority. Vérard, the printer of the *Josephus* here described, easily surpassed all competitors in all countries in this especial field of printing on vellum. His royal patrons were lavish in their recognition of his art. The examples of his work in the unrivalled collections of the *Bibliothèque Nationale* and in the *British Museum* are charming relics in which the arms and badges of the original owners, the colorful charm of the illuminations, the fineness of the vellum and the beauty of the typography form a rare combination.

In the illustrations the artist has been especially successful in his treatment of the faces, for example b^2, where the author, on bended knee, is shown presenting his book to King Charles VIII. to whom the volume is dedicated; i^3 reverse, which is the title-page to Book II; E^3 reverse, the title to Book VII, in which Sabinus and Titus are shown in armor, within a delicately floreated border in gold, blue and green, with daisies and bluebells in natural colors. The gold armor of the knights engaged in the various battles on land and sea is especially brilliant. The frontispiece is a fine cut showing the triumphal entry of a French King into a city, accompanied by knights in armor. This design also appears in the *Gestes Romaines* and in Lancelot, but was evidently designed for this book, for the banner or scroll in the center bears the word *Josephus*, while in the others it is left blank.

ANTON KOBERGER

NUREMBERG, JULY 12, 1493

13. [SCHEDEL (HARTMANN).] NUREMBERG CHRONICLE. 1^a. Title.] REgistrum |huius ope- |ris libri cro- |nicarum |cū figuris et ymagi- | bus ab inicio mūdi: [326^b. Colophon.] ADest nunc studiose lector finis libri Cronicarum . . . Ad in |tuitū autem & preces prouidorū ciuiū Sebaldi Schreyer |& Sebastiani kamermaister hunc librum dominus Antho |nius koberger Nuremberge impressit . . . Consummatu autem duodeci- |ma mensis Iulij. Anno salutis nre. 1493.

325.

Folio, full original stamped calf over oak boards, with brass clasps intact, rebacked, corners and parts of edges of sides repaired.

FIRST EDITION.

COLLATION: Gothic type; 326 leaves, table and parts of text in 2 columns, 64 to 67 lines and headlines; 453 by 302 mm. Folios 21 to 286 numbered 1 to CCLXVI, and folios 293 to 325 numbered CCLXVII to CCXCIX. Folios 279 to 281 (numbered CCLVIIII to CCLXI) are blank except for headlines; folio 292 blank. Spaces for capitals in Table, beginning of text and on two other pages, other capitals printed.

ILLUSTRATIONS: 1809 woodcuts, of which 1164 are repetitions, by Wohlgemuth and Pleydenwurff. Double-page map at end. Hand painted large initial

[*Continued*

CORNELIUS HENRI—PRINTER, DELFT, 1530

PSALTER AND SERVICE BOOK FOR THE DIOCESE OF UTRECHT

Reduced Facsimile of Original Old Binding

[No. 14]

[No. 13. SCHEDEL (HARTMANN). Nuremberg Chronicle.—*Continued*]

letter at beginning of text in red and blue, other hand painted capitals in red.

CONDITION: IN PRACTICALLY PERFECT CONDITION, WITH THE "SARMACIA" AND ALL THE BLANK LEAVES and without a single mutilation. Even the figure of the "Papess Joan" has not the usual defacement. Clean, crisp and fresh as when it was issued. The additional text, "De Sarmacia," consisting of five printed leaves and one blank, is bound between Folios CCLXVI and CCLXVII, instead of at end of the volume as is usually the case. There are two original blank fly-leaves at end of text, they, however, do not appear to be a part of the final signature, and are not included in the collation.

REFERENCES: *Hain*, No. 14508; *Catalogue of Books Printed in the 15th Century now in the British Museum*, Part II, p. 437.

With presentation inscription of Arnoldi van Rinnick, and date which appears to be 1543, and "*Carmelitarum Discalceatorum (?) Conuentus Montensis*," written twice on title.

The William K. Bixby copy, with his autograph signature on fly-leaf.

The *Nuremberg Chronicle*, compiled by Hartmann Schedel, was the great picture-book of the Middle Ages, and in consequence of this, very few copies survive in good condition. The woodcuts were often colored by inexperienced hands, thus defacing the leaves, or cut out to be used as dolls by the children. The woodcut of "Papess Joan" was purposely defaced or mutilated in almost all copies, owing to the offence which it gave to the Church. A FINE, COMPLETE COPY SUCH AS THE PRESENT, IS RARELY MET WITH.

CORNELIUS HENRICI

DELFT, JANUARY 29, 1530

14. PSALTER. PSALTER AND SERVICE BOOK FOR THE DIOCESE OF UTRECHT, [Title]. PSalteriū horas canoni- | cas cātare in ecclesiis | volentib, secundū laudabi- | lem cōsuetudine Ecclesie | traiectensis perutile . . . [180a Colophon.] . . . Completum est in oppido Delphensi, per | me Cornelium henrici Calcotipum. Anno | domini millesimo quingentesimo trice- | simo, die vicesimo nono Ianuarij. . . .

Small folio, original full stamped leather over oak boards, with metal clasps (one fastener lacking), bosses, stands and corners, untrimmed edges with some leather button-markers intact.

[See Illustration of Binding on preceding page]

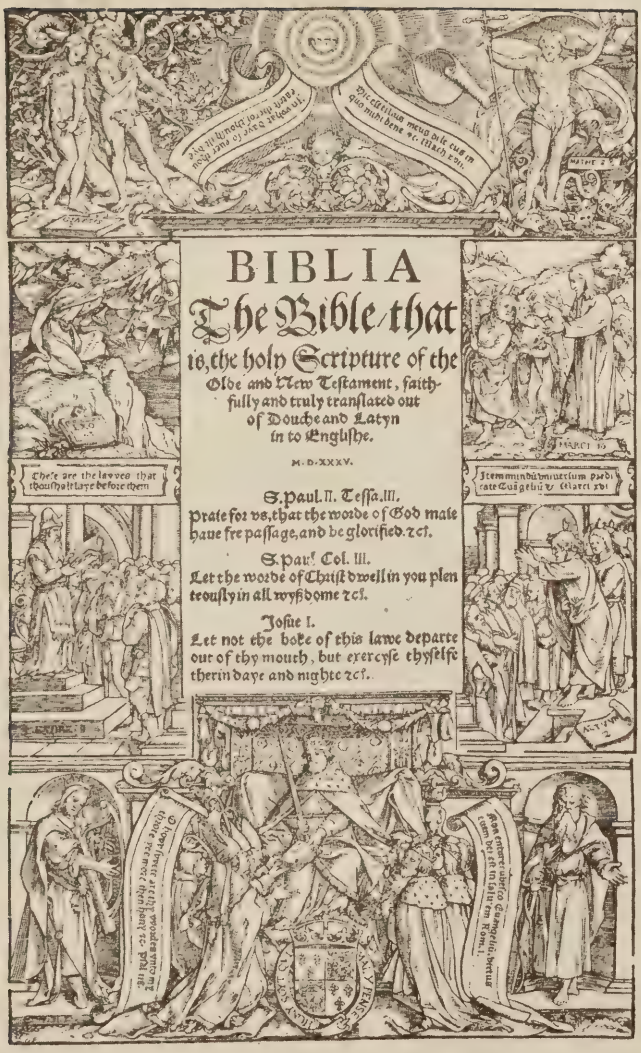
COLLATION: Printed on vellum; 180 leaves, 2 columns, 28 lines with headlines; 281 by 194 mm. Printed in red and black. Woodcut border on title.

CONDITION: Complete copy with the blank leaf 122, and 2 original blank vellum fly-leaves at beginning and end. With contemporary manuscript annotations on fly-leaves, title, verso of title and verso of last leaf, and on some margins. Title torn at inner border.

The vellum in this copy is so coarse, uneven and poor in color as to justify the opinion that it is sheepskin, but the binding, which is a work of art, has survived all its utilitarian vicissitudes and is as strong and as serviceable as ever.

COPIES LOCATED: This vellum copy is unique. There is no copy in the *British Museum* nor the *Bioblithèque Nationale;* nor is it known to any bibliographical authority. This present copy has been examined by E. Gordon Duff,

[*Continued*



BIBLIA

The Bible/that is, the holy Scripture of the Olde and New Testament, faithfully and truly translated out of Douche and Latyn in to Englishe.

M.D.XXXV.

S. Paul. II. Tessa. III.
Prate for vs, that the worde of God male have fre passage, and be glorified. &c.

S. Paul. Col. III.
Let the worde of Christ dwell in you plentously in all wysdome &c.

Josue I.
Let not the boke of this lawe departe out of thy mouth, but exercyse thyselfe therin daye and nighte &c.

BIBLE. COVERDALE'S TRANSLATION INTO ENGLISH

Reduced facsimile of title-page

[No. 15]

[No. 14. PSALTER. Service Book for Utrecht.—*Continued*]

who pronounces it "magnificent and unique." (*Books printed on Vellum*, p. xiv.) There was a copy on paper in the Enchede sale, and another, also on paper, is in the Comte de Villa Franca collection.

From the Library of Thomas Brooke, F.S.A., Armitage Bridge, with bookplate.

Despite the great size of the Diocese of Utrecht, which was founded by St. Willibrod in 722, and covered all the northern Netherlands between the Scheldt and the Ems, its service books are excessively rare.

The printer of this book, Cornelius Heynrieszoon, letter-snyder, also printed a Dutch New Testament at Delft in 1534. These are the only books from his press. He was very probably the son of Henrik van Rotterdamme, letter-snyder, who printed at Antwerp towards the close of the Fifteenth century. The addition of the term letter-snyder (type-cutter) to both their names adds additional likelihood to their being connected. Two other Stationers joined in the expenses of printing this *Service Book*, Bartholomeus Jacobszoon of Leyden and Jan Severszoon Cruepel of Amsterdam. The first, who lived "above the new Rhine," is not mentioned by Panzer. He is only found in Leyden in 1530, and from 1537 to 1546 was in Amsterdam. The second, Jan Severszoon of Gruepel, who lived "on the old bridge," was in business in Amsterdam between 1525 and 1540. He also is not mentioned by Panzer.

THE COVERDALE BIBLE

[ZÜRICH: FROSCHOVER (?)] OCTOBER 4, 1535

15. BIBLE IN ENGLISH. [Title] Biblia |The Bible, that |is, the holy Scripture of the |Olde and New Testament, faith- |fully and truly translated out |of Douche and Latyn |in to Englishe. |M.D.XXXV . . . [Colophon.] Prynted in the yeare of oure Lorde M.D.XXXV. | and fynisshed the fourth daye of October.

2300

Thick folio, full brown morocco, broad blind-tooled borders on sides, gilt back, inside morocco borders covered with heavy gilt fillets, gilt edges. In full claret crushed French levant morocco solander case.

[See Illustration on preceding page]

FIRST EDITION OF THE COMPLETE BIBLE IN ENGLISH.

COLLATION: Black letter; 8 preliminary leaves comprising,—Title within woodcut border, verso blank, 2 pp.; Dedication, 5 pp.; *A prologe*, 6 pp.; *The bokes of the hole Byble*, 2 pp.; *The first boke of Moses, called Genesis what this boke conteyneth*, 1 p.; Text, divided into six parts,—(1) Pentateuch, folios i to xc, verso blank; (2) Joshua to Esther, title within woodcut border, contents of Joshua on verso, and text folios ij to cxx; (3) Job to *Salamons Balettes*, folios i to lij[a], verso blank; (4) Isaiah to Malachi, title within woodcut border, contents of Isaiah on verso, and text folios ij to cij; (5) Apocrypha, title within woodcut border, preface on verso, and text folios ij to lxxxi (really 83); (6) New Testament, title within woodcut border, contents of Matthew on verso, and text folios ij to cxiij, Colophon below end of text; total 568 leaves, 2 columns, 57 lines and headlines; 12 by 200 mm.

ILLUSTRATIONS: Woodcut borders around titles and a large number of woodcuts in the text. These woodcuts are chiefly by Hans Sebald Beham, many of which were issued separately as his *Bible Illustrations* by Egenolph of Frankfort.

[*Continued*

[No. 15. BIBLE IN ENGLISH. Coverdale Bible.—*Continued*]

CONDITION: EXCESSIVELY RARE IN ANY CONDITION, NO PERFECT COPY BEING KNOWN. THIS IS AN UNCOMMONLY GOOD COPY, lacking only the main title and first two leaves of the Dedication (all three of which are supplied in facsimile), the map, blank leaf at end of Apocrypha and blank leaf at end of New Testament; two leaves are split across and mended, some lower plain margins restored and a few marginal references are shaved, but the bulk is in first-rate condition. The map (not in this copy) is not an integral part of the volume, having been inserted only in some copies of edition by Nycolson, the English bookseller.

A note on the final fly-leaf of this copy, written by Mr. Ferguson, representing Mr. Bernard Quaritch through whose hands the volume passed in 1908, reads,—"*Title, first two ll. of dedication, in facsimile; $3R_6$ & $2T_6$ (both blank) & map missing. Otherwise perfect.*" This note errs as to the signature of the first mentioned blank, it being O^6 and not Rrr^6 which is lacking.

REFERENCE: *Darlow and Moule*, No. 7.

COPIES LOCATED: There are copies in the *British Museum*, the *John Rylands Library*, and some other public libraries, none of the copies being perfect.

THIS IS THE FAMOUS DENT-BENSON-PERKINS-LORD AMHERST COPY. At Lord Amherst's sale in London, December 3, 1908, it was sold to Quaritch; subsequently, it became the property of Walter T. Wallace. Sotheby's catalogue of Lord Amherst's sale says that "so good a copy has not been sold by auction since the Ashburnham sale in 1896." The present copy surpasses the Lord Ashburnham copy, in condition, as the latter lacked the title, all the dedication leaves, one leaf of Prologue, initial of the first chapter of Genesis, top corner of folio xii, and part of the Map, and had 20 other leaves repaired.

In 1900 the Editor of Book Prices Current (1900—p. 382) expressed the opinion that, of the known copies of the *Coverdale Bible*, the Osterly copy ranked first as to condition, the Leicester copy second, and the Ashburnham copy third. Certainly the present copy ranks fourth, and if the number of missing leaves is alone the determining factor it should have a still higher place. Only an expert comparison of all four copies can decide the point. The same editor, in describing a very defective copy which he had seen, measuring 12 x 7¾ inches, states that is is "one of the largest, if not the largest known." The present copy measures 12¼ by 7⅞ inches.

THE EDITIO PRINCEPS] OF THE PRINTED ENGLISH BIBLE, translated by Myles Coverdale, a Yorkshireman (educated at Cambridge), during a long exile upon the Continent. Coverdale later returned to England and was made Bishop of Exeter in 1551, but was deprived of his see in 1553 and again exiled, returning to London at a later date, where he died in 1568.

It was Coverdale's glory to produce the first printed English Bible. It was translated from the Latin and the Swiss-German versions for the most part, as he himself states on the title and in his dedication. It is in this edition that the curious renderings are first found which later gave the name of the "Bug and Treacle Bible" to the early English editions, *viz.*,— "So yt thou shalt not nede to be afrayed for eny bugges by night" (Psalms 91:5), and "There is no more Triacle at Galaad" (Jer. 8:22).

Nothing definite is known as to the place of printing. The type of the body of the book has never been satisfactorily identified, but it is generally believed that the work was done by Froschover at Zűrich, who printed the Coverdale Bible of 1550.

MAGNA CHARTA
[LONDON] 1587

16. MAGNA CHARTA. Magna Charta cum | statutis, tum antiquis tum | recentibus, maximopere, | animo tenendis, nunc demum | ad vnum, tipis ædeta, | per Richardum | Tottill. | Anno Domini 1587. . . .

15.

Small 8vo, old, probably contemporary, binding of stamped leather in poor condition, in new pocket cover of full brown morocco.

COLLATION: English and French text in Black Letter; Latin text in Roman type; 8 preliminary leaves consisting of title, preface, table, and one blank; text 250 numbered leaves; 142; 96 mm.

CONDITION: Edges of first and last leaves somewhat frayed and stained, last leaf wormed, some other leaves water-stained, stitching shaken. Marginal notes in Latin in an old hand.

With the following inscription on title,—"*This booke belongs to me Edward Clarke.*"

ROYAL COPY OF TASSO'S LA GIERUSALEMME LIBERATA
PARIS, 1644

PRESENTED BY CARDINAL MAZARIN TO QUEEN CHRISTINA OF SWEDEN

17. TASSO (TORQUATO). LA GIERUSALEMME LIBERATA. [Engraved title.] Il Goffredo | overo | La Giervsalemme Liberata | Di Torqvato | Tasso. | [Imprint.] In Parigi nella Stamperia Reale. MDCXLIV.

225.

Folio, full contemporary citron morocco, sides with broad gilt borders containing coronet and fleur-de-lis at corners, with ARMS OF QUEEN CHRISTINA, in gilt, in center medallion on both covers, gilt panelled back with coronet and fleur-de-lis in each panel, gilt edges. In full red crushed levant morocco solander case.

COLLATION: Half-title, one leaf; engraved title, 1 leaf; Allegoria del Poema, 4 leaves; text, pages 1 to 502; final leaf with engraved vignette on recto.

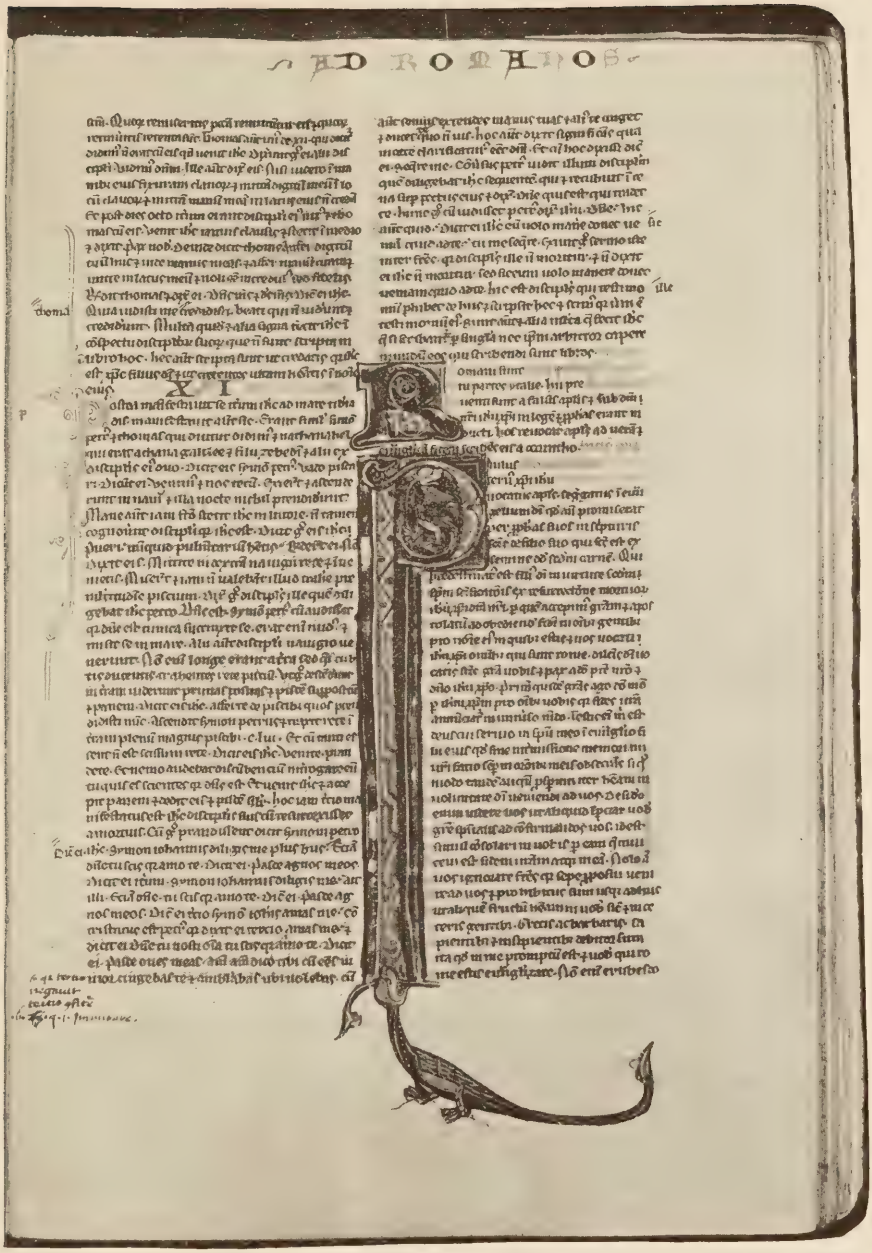
ILLUSTRATIONS: Engraved title and numerous engraved vignette head- and tail-pieces, initial letters and final large vignette, by Rousselet.

PRESENTATION COPY FROM CARDINAL MAZARIN TO QUEEN CHRISTINA OF SWEDEN, daughter of Gustavus Adolphus, with presentation inscription on title reading,— "*Presente à sa majeste La Reine d Suede par monsieur L'Eminentissime Cardinal Mazarini premier ministre du Roy tres chrestien Le 2 Ianuier 1647.*"

With bookplate of W. K. Bixby on inside of cover.

The volume is a sumptuous production of the Royal Press, in a beautiful contemporary binding, embellished with the coronet and fleur-de-lis, signifying the close relationship of the two countries, which, at the time the book was presented, were united by treaties drawn by Mazarin himself.

When this book was presented to her, Christina was in her 21st year, brilliantly governing a Protestant country. Seven years later, in the prime of life, she voluntarily renounced her crown, joined the Roman Catholic Church through Mazarin's influence, and departed from her country in masculine attire. Subsequently she visited Cardinal Mazarin in Paris.



WILLIAM MORRIS'S BIBLE

ILLUMINATED MANUSCRIPT XIIITH CENTURY

Reduced Facsimile of First Page of "Romans"

[No. 18]

ILLUMINATED MANUSCRIPT ON VELLUM
XIIIth CENTURY

WILLIAM MORRIS'S BIBLE

18. WILLIAM MORRIS'S BIBLE. BIBLE, VULGATE. *BIBLIA SACRA*. Thick 8vo, 15th Century binding of full brown stamped morocco over oak boards, cruciform design in center panel, framed with band of small interlaced curved tools between five blind fillets, marks for clasps, edges and back slightly worn. In full claret crushed French levant morocco solander case.

500.

[See Illustration on preceding page]

COLLATION: Illuminated Manuscript of the 13th Century probably of Spanish workmanship. Written in small GOTHIC CHARACTERS in black, on 395 leaves of FINE VELLUM, 2 columns, 55 lines and headlines, 210 by 140 mm.

ILLUSTRATIONS: With about fifty large capitals beautifully illuminated in burnished gold and colors, many containing tiny miniatures, most of them extending into marginal decorations containing grotesque figures, birds, animals, etc., many other large capitals similarly illuminated without borders; smaller capitals, page headings and chapter numbers alternately in red and blue, many of the capitals extended into arabesque designs in colored inks in the margins.

CONDITION: Beautiful manuscript revealing a minute detail of pen-work almost unbelievably free from blemish and with the illuminations in excellent condition throughout. The two final leaves of Table are lacking, leaves 311 and 312 have lower margins cut away, several other margins have cuts in the vellum and a few leaves are water-stained.

ORIGIN: Of Spanish origin and originally in the *Salva Library*, the book became later the property of WILLIAM MORRIS, whose bookplate, "Kelmscott House, Hammersmith," is on the inner cover.

This is really a Museum copy. Although Spanish in origin, it is singularly free from imitative and derivative influences. It reveals in its many illuminated capitals all the delicate charm of Gothic art which toward the end of the 13th Century became divested of formalism and severity. The initials and tail-pieces are spirited and amusing, with fishes, birds, beasts, human forms, gargoyles and grotesques quaintly combined in a spirit of mediæval humor. Thus aside from its symbolism, this Bible is delightful from its artistic side. The figures are graceful and delicate, and the colors, in which burnished gold and deep blue are freely used, are singularly well-preserved.

Too much cannot be said of the pen-work, which should be studied under a glass. Apparently all of the 395 leaves were done by the same hand, and a long life must have been spent in the work.

ILLUMINATED MANUSCRIPT ON VELLUM
FRANCE, *CIRCA* 1390

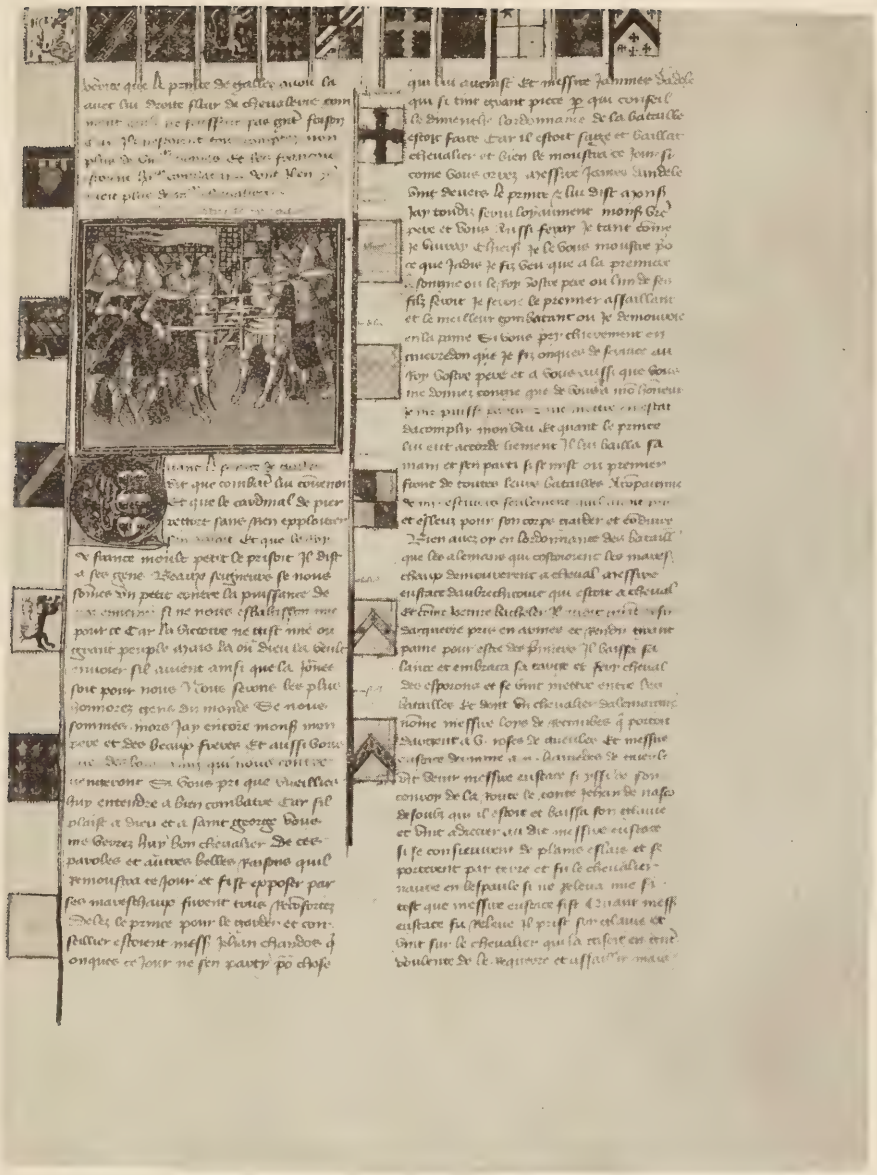
19. FROISSART (JEHAN). CHRONICLES, 1326 to ~~1835~~ 1385. 2 vols. in one, thick folio, new vellum, with the original gilt edges and stitching preserved. Enclosed in full dark maroon crushed French levant morocco solander case, BY RIVIÈRE.

12900.

[See Frontispiece and Illustration on opposite page]

COLLATION: Illuminated Manuscript of the late Fourteenth Century, French School. Written in lettres bâtardes in red and black on 363 leaves (including 2 blanks) of FINE VELLUM, 2 columns, 48 and 49 lines; 369 by 275 mm.

[*Continued*



ILLUMINATED XIVTH CENTURY MANUSCRIPT

FROISSART—CHRONICLES

Reduced Facsimile of Illuminated Page

[No. 19]

Monday Evening, May 1st

[No. 19. FROISSART (JEHAN). Chronicles.—*Continued*]

ILLUSTRATIONS: The first leaf of the first volume contains a large miniature (123 by 197 mm.), beautifully painted in colors and gold with diapered background in gold, red and blue, within frame of burnished gold and colored fillets, large initial letter in red, blue and burnished gold inclosing arms (shield, helmet and crest) of Pierre de Fontenoy, Siegneur de Broyes, for whom the volume was illuminated, the entire page surrounded with beautiful floral border in gold and colors, with angelic figures at three corners, the shield of Pierre de Fontenoy at center of upper and lower, and full arms in outer border; a second large miniature (153 by 174 mm.), at beginning of the second volume (leaf 265), framed in gold and colored fillets with the French and English standards above; 31 other finely executed miniatures similarly illuminated, many with diapered backgrounds in burnished gold and colors, blue predominating; several miniatures with elaborate borders containing the standards or banners of the prominent persons who fought in the battles portrayed; large initial letters in gold and colors at beginning of each chapter, containing the arms of Pierre de Fontenoy, and hundreds of smaller capitals throughout also in burnished gold and colors.

CONDITION: A MAGNIFICENT EXAMPLE OF THE BEST STYLE OF THE MINIATURIST'S ART OF THE FOURTEENTH CENTURY. IN PRACTICALLY PERFECT CONDITION. THE COLORS BRILLIANT, THE LEAVES CLEAN AND FRESH. AN EXQUISITE WORK, WITH A DEPTH, BRILLIANCE AND RICH MARTIAL ATMOSPHERE TO THE PAINTINGS AND BORDERS QUITE IN KEEPING WITH THE SURROUNDINGS IN WHICH FROISSART LIVED AND WORKED WHILE WRITING HIS "CHRONICLES."

It is safe to say that no textual manuscript of Froissart exists today in a more perfect state than the volume here presented; that none exists of an earlier date; that none is so rich in heraldic blazoning, and that none has a more delightful association interest.

The PIERRE DE FONTENOY, SIEUR DE BROYES-THOMAS SACKVILLE, EARL OF DORSET-WILLIAM CECIL, AND LORD BURGHLEY-LORD MOYSTYN COPY, with the Arms of the first emblazoned in the manuscript, and presentation inscription from Thomas Sackville to Lord Burghley on fly-leaf.

ORIGIN: Regarding the original owner of this volume, we are now enabled to speak with authority. The manuscript was not written and illuminated for Holland, Earl of Kent, as Lord Mostyn's Catalogue conjectured, but for Pierre de Fontenoy, Seigneur de Broyes, Beaufort, Baye, Trie-le Bardoul et Charmentre, friend of King Charles VI of France, and one of a family famed in French History from the Twelfth to the Fifteenth Centuries. Many books from his library are now in the *Bibliothèque Nationale*, and photographs showing his Arms in these books are laid in the present volume together with data written by French savants concerning him.

Fontenoy's arms and his motto, "*Nulla autre*," are repeated three times in the floral borders which surround the first page, and the arms reappear frequently in the capitals throughout this book. For verification consult, *Anselme*, Vol. II, p. 339; *Le Cabinet des Manuscrits de la Bibliothèque Nationale*, Tome III, p. 383, and Tome II, p. 367, also a letter from M. Léon Mirot, *Archiviste aux Archives Nationales*, Paris, which is laid in the volume, and of which the following extract is a translation,—

This manuscript is one of the most beautiful, if not the most beautiful of the *Froissarts* of the 14th Century. The fact is established beyond doubt that the illuminated arms which appear throughout the manuscript are those of Pierre de Fontenoy who married Marie de Broyes in 1393. His arms are,—*Sable semi de trefles d'argent au léopard lionne du meme*, with which are quartered the arms of his wife,—*Azur, aux trois broyes d'or.*

"Pierre de Fontenoy was a very important personage in the court of the Dukes of Burgundy, Philip le Hardi and Jean sans Peur. He was Governor

[*Continued*

[No. 19. FROISSART (JEHAN). Chronicles.—*Continued*]

of the Finances of the Realm and of the Property of the King, the Queen and the Dauphin.

"I believe this manuscript was written and illuminated about the year 1400. [Signed] *Léon Mirot.*"

The arms as painted in the manuscript are those of de Fontenoy only in some instances, and in others include the quarterings of his wife.

In the Sixteenth Century this book became the property of Thomas Sackville, First Earl of Dorset, Lord Buckhurst (wealthy English peer, patron of art and friend of Queen Elizabeth), who subsequently presented it to his friend William Cecil, the great Lord Burghley (1520–1598), High Treasurer of England under Queen Elizabeth, "the most powerful man in the Kingdom" (*Dictionary of National Biography*). Sackville, collaborating with Thomas Norton, produced, in 1561, the first English tragedy, "Gorbuduc," three years before the birth of Shakespeare. In presenting this royal manuscript of Froissart to his friend, Sackville (Lord Buckhurst) has written a fitting inscription which appears at the top of the blank vellum fly-leaf, as follows,—"*Hunc librum Gulielmo Cecilio equiti aurato, donavit fidelissimus amicus suus. T. Buckehurst.*"

It would be difficult to find a more delightful relic of the friendship existing between these two shining lights of literature and statesmanship who together adorned the reign of Elizabeth in the dawn of England's Renaissance.

This book was recently found in the library of the Mostyns of Mostyn Hall, Mostyn, North Wales, where, as Lord Mostyn says in a manuscript notation laid inside the cover, it has reposed since 1690. It was then sold in London. Unknown to students and bibliographers and very inadequately catalogued in the sale, its importance was not fully realized until after the sale, when it was submitted to the officials of the *British Museum*, the *Bibliothèque Nationale*, the *Bibliothèque de l'Arsenal*, to Léon Mirot, *Archiviste aux Archives Nationales* and other authorities. The importance of the manuscript then became apparent. Letters from these French authorities regarding the manuscript have been received by the present owner, from which the following extracts are translated,—

Henry Martin of the *Bibliothèque de l'Arsenal* writes,—(translation) "It is in effect, a manuscript particularly precious, and without doubt one of the most ancient which is known. . . . The text, as far as a rapid examination has permitted me to judge, appears very correct and should be of incontestable utility for the future editions of the *Chronicles*. The miniatures which decorate the volume, as well as the blazons, are very curious. One of the miniatures, that which is found at the head of the second book on folio 230 [i. e. 265] offers a very particular interest: it represents an entrance to Paris, and, above the doorway of the city is seen the blazon of the City of Paris, with the ship and fleur-de-lis. This, to my knowledge, is the most ancient blazon painted of the City of Paris. . . ."

Léon Mirot writes,—(translation) "The Manuscript of Froissart which you have so kindly allowed me to examine is of the greatest interest. The state of preservation is perfect; but its principal value is the date at which it was executed; the writing is that of the extreme end of the Fourteenth or the beginning of the Fifteenth Century. The arms of the proprietor, which appear to be those of Pierre de Fontenoy, permit us to attribute it to the first years of the Fifteenth Century. The miniatures which ornament it are in a perfect state of conservation, exceedingly interesting, and some of them, such for example as the blazon in colors of the City of Paris (one of the most ancient, to my knowledge) are documents of great interest. This blazoning, very interesting for the art of heraldry, adds still more to its value. It is a manuscript of the first rank. In another letter, recently received from Monsieur Mirot, he says further, referring particularly to the miniatures depicting the various battles, and to the numerous colored banners accompanying them,—(translation) This is a unique peculiarity, I believe, and one which much augments the value of the

[*Continued*

[No. 19. FROISSART (JEHAN). Chronicles.—*Continued*]

manuscript. Their depiction, and as I think, the authentication of their correctness renders this document still more precious."

H. Omont, *Conservateur des Manuscrits, Bibilothèque Nationale*, says,—(translation) "This is certainly one of the earliest and most precious manuscripts of the *Chronicles*." Léon Gruel says,—(translation) "This is a work for a great collection and one of the most interesting books which one could possibly see. (These and other letters similarly authoritative and interesting, including Lord Mostyn's statement, are laid inside the cover of the volume.)

The Daily Telegraph, London, July 14, 1920, says,—"This Mostyn illumination of Froissart's *Chronicles* is probably earlier than the well-known manuscript at Breslau which, it is interesting to remember, was secured to that town in a separate article when Breslau capitulated to the French in 1806."

These first two books of the *Chronicles* were written by Froissart at Valenciennes and finished in 1389 when he was fifty-one years of age. The first book includes the history from 1326 to 1359, when he carried it to England and presented it to Queen Philippa, which presentation is depicted in the large miniature at the beginning of the first book in the present copy. The second book was written between 1385 and 1389 and concludes with the Peace the Men of Ghent obtained from the Duke of Burgundy on December 18, 1386. Two additional books appeared after Froissart's death, but as will be seen from the *Œuvres de Froissart*, by M. le Baron Kervin de Lettenhove (Vol. I, page 11), the additional volumes were not the work of Froissart but merely the caprice of copyists, without especial value. Baron Lettenhove adds that these additional books belong to an epoch following the middle of the Fifteenth Century.

In the article in the *Encyclopædia Britannica* on Froissart, is the following regarding his work at the time of writing the *Chronicles*,—"He probably acquired at this period [1380] that art, in which he has never been surpassed, of making people tell him all they knew. No newspaper correspondent, no American interviewer, has ever equalled this mediæval Collector of intelligence. From Queen Philippa, who confided to him the tender story of her youthful and lasting love for her great husband, down to the simplest knight—Froissart conversed with none beneath the rank of gentlemen—all united in telling this man what he wanted to know. He wanted to know everything; he liked the story of a battle from both sides and from many points of view; he wanted the details of every little cavalry skirmish, every capture of a castle, every gallant action and brave deed. And what was more remarkable, he forgot nothing."

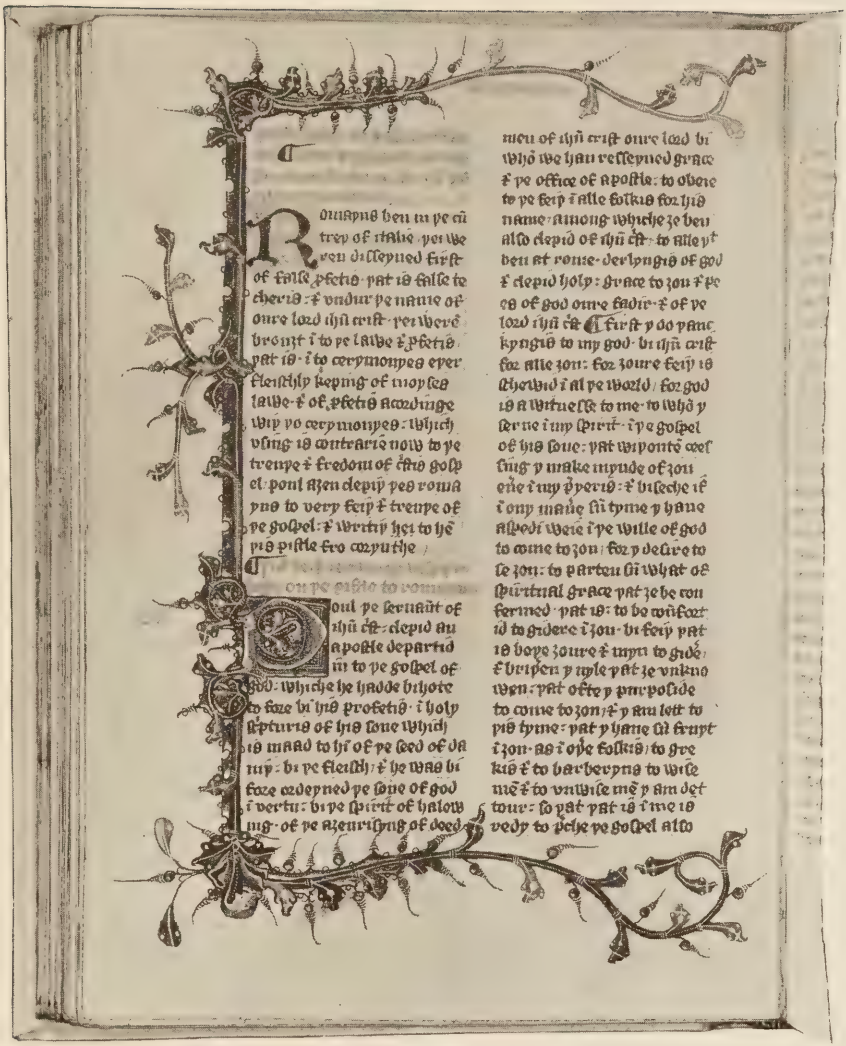
THE ILLUMINATED MINIATURES IN THE VOLUME CONSIST OF THE FOLLOWING:

The large miniature on first leaf represents the Author, Froissart, on his knees presenting his book to King Edward III of England; the King of France stands nearby, holding the hand of Queen Philippa, to whom Froissart was Clerk of the Closet. She holds by the hand her eldest son, Edward, the Black Prince.

The other large miniature, at beginning of the second volume, shows Lord de Moncident, mounted and with three attendants, leaving Paris by night, to join the English. Above the buildings of Paris floats the French standard of the three gold fleur-de-lis on a blue ground, over the doorway the symbols of the city of Paris, a band of blue with gold fleur-de-lis and a ship, which, as mentioned above, is believed to be the earliest painted representation of the arms of Paris. On the opposite (English) side, is seen the banner of England, three lions in gold on a red standard. A PAINTING OF GREAT ANTIQUARIAN INTEREST.

The smaller miniatures, 31 in number, represent all the important battles by sea and land prior to 1385, as described by Froissart, which are, in the order of their appearance,—The Battle of Cassell in Flanders, 1328; Battle of Gagant, 1337; Naval Battle between the English and French before Sluys, 1340; Sea Engagement off Guernsey, 1342; Battle of Blanchetaque; Battle of Crècy,

[*Continued*



ILLUMINATED XVTH CENTURY MANUSCRIPT

WYCLIFFE—NEW TESTAMENT IN ENGLISH

Reduced Facsimile of First Page of "Romans"

[No. 20]

[No. 19. FROISSART (JEHAN). Chronicles.—*Continued*]

August 26, 1346, with elaborate border containing 31 banners, among them those of Edward III, of the Black Prince, Northampton, Arundel, Stafford, of the English side, Philip of Valois, John of Bohemia, Alençon and John of Hainault among the French; Battle of Neufchâtel; Battle of La Roche d'Errain; Battle of Calais, 1347, with banners of the Dukes of Bourbon, Burgundy, Savoy and Hainault, of the French, of the Earls of Derby and Northampton, and Lord Cobham of the English; Battle of Poitiers, September 19, 1356, with banners of the Black Prince, Sir John Chandos, and the Earls of Warwick, Oxford, Suffolk and Stafford of the English, and of King John, Charles of Normandy, the Dukes of Anjou, Orleans, Bourbon, Ponthieu, Chatillon and others of the French; Battle of Constantin, 1356; Death of the Jacquerie of Beauvoisis; Battle of Meaux, 1358; Battle of the Porte St. Honore, 1358; Siege of the Castle of Mauconseil, August, 1358; Battle of Roucy, 1359; Battle of Cocherel, 1364, with nine banners; Battle of Navaretta, in Spain, April 2, 1367; Battle of Monteil, August 13, 1368; Naval Engagement before La Rochelle, 1372; Battle of Poitou, 1372; Engagement before Cherbourg, 1378, with two pennons; Crowning of the King of France; Battle of Nevele, April, 1382; Bruges taken by the Ghent Army, 1382; Fray at the Bridge of Commines, November, 1382; Battle of Rosebecque, at which Philip Van Artaveld was slain, November 27, 1382; Battle of Dunkirk, 1383.

All these illuminations are in gold and brilliant colors, many with checkered diaper backgrounds, and in addition there are several hundred delicately painted capitals in burnished gold, with delightful pen-work scroll fillings and borders.

ILLUMINATED MANUSCRIPT ON VELLUM
LATE XIVTH CENTURY

20. BIBLE. NEW TESTAMENT IN ENGLISH. Translated by John Wycliffe. Quarto, new vellum, blue marbled edges.

1500.

[See Illustration on preceding page]

COLLATION: Illuminated Manuscript of the late 14th Century, in English. Written in GOTHIC CHARACTERS in black, on 232 leaves of vellum, 2 columns, 35 lines and headlines; 257 by 182 mm. Ruled margins.

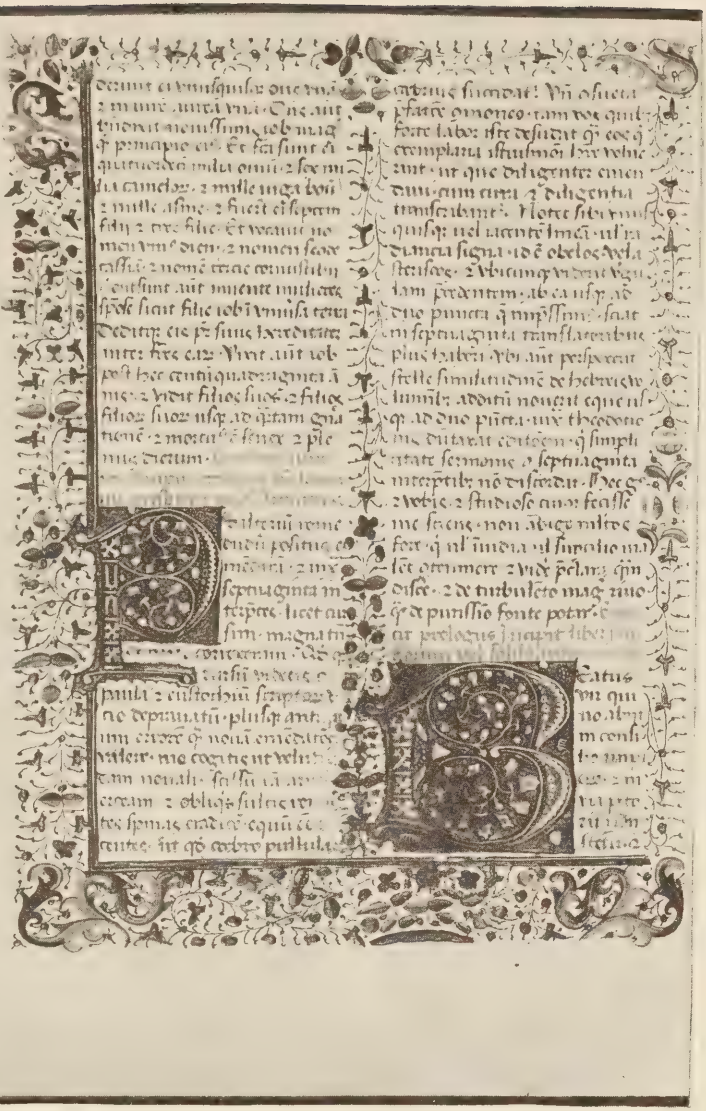
ILLUSTRATIONS: Beautiful foliated borders in burnished gold and colors on versos of first leaf (beginning of Matthew) and of leaf 92 (beginning of Romans), the first including two shields with bearings; partial border in similar design at beginning of Prologue on first page; large initial letters and many smaller capitals in burnished gold and colors, other capitals in blue with red pen-work extended into arabesques in margins; page headings and rubrics in red, paragraph marks in blue.

CONDITION: Excellent condition throughout, aside from a few worm-holes. Very clean and with unusually wide margins. Complete, with original blank vellum leaf at beginning and two blanks at end.

Of early manuscripts of Wycliffe's famous Bible scarcely any copies exist outside the museums, and of these many are mere fragments. But two copies, both very imperfect, have appeared at auction in forty years; the last one was sold at Christie's in 1905 for £550. The copy here offered is perfect and complete. As it was written during Wycliffe's lifetime it is of great value.

Wycliffe probably began the work of translation of the Bible about 1380. His whole teaching put the book in quite a different position from that which was assigned to it by common mediæval tradition. All his works exalt the authority of the Bible, whether as compared with that of later fathers or doctors, or as

[*Continued*



ILLUMINATED XVTH CENTURY MANUSCRIPT

BIBLIA SACRA

Reduced Facsimile of First Page of "Psalms"

[No. 21]

[No. 20. BIBLE. Wycliffe's New Testament.—*Continued*]

compared with that of the contemporary prelacy and priesthood, and he insists much on the necessity of its being accessible to all Christians. Wycliffe had begun the great protestant appeal to Scripture against the abuses of the mediæval church. The demand for a closer acquaintance with its text on the part of the laity was the natural sequel.

Parts of the Bible had already been done into Anglo-Saxon and into English, especially the great treasure-houses of mediæval devotion, the Psalms; and the whole Bible had been translated into the Court-French dialect, which had now ceased to be the living language of the highest classes. Wycliffe and his associates for the first time conceived and executed the great task of translating the whole Bible into the vulgar tongue. Wycliffe himself translated the Gospels, and probably the whole New Testament. Afterwards it was revised by John Purvey, his friend and parochial chaplain, or, as we should say, his "curate," at Lutterworth. The work was completed about 1388, certainly before 1400.

ILLUMINATED MANUSCRIPT ON VELLUM
MIDDLE XVTH CENTURY

21. BIBLE. BIBLIA SACRA LATINA. Genesis to Psalms inclusive. Small 4to, new full dark blue crushed French levant morocco, sides and backs ornately gilt in the style of Derome, inside morocco borders with gilt fillets and corner designs, brass clasps, gilt edges, BY ZAEHNSDORF.

450.

[See Illustration on preceding page]

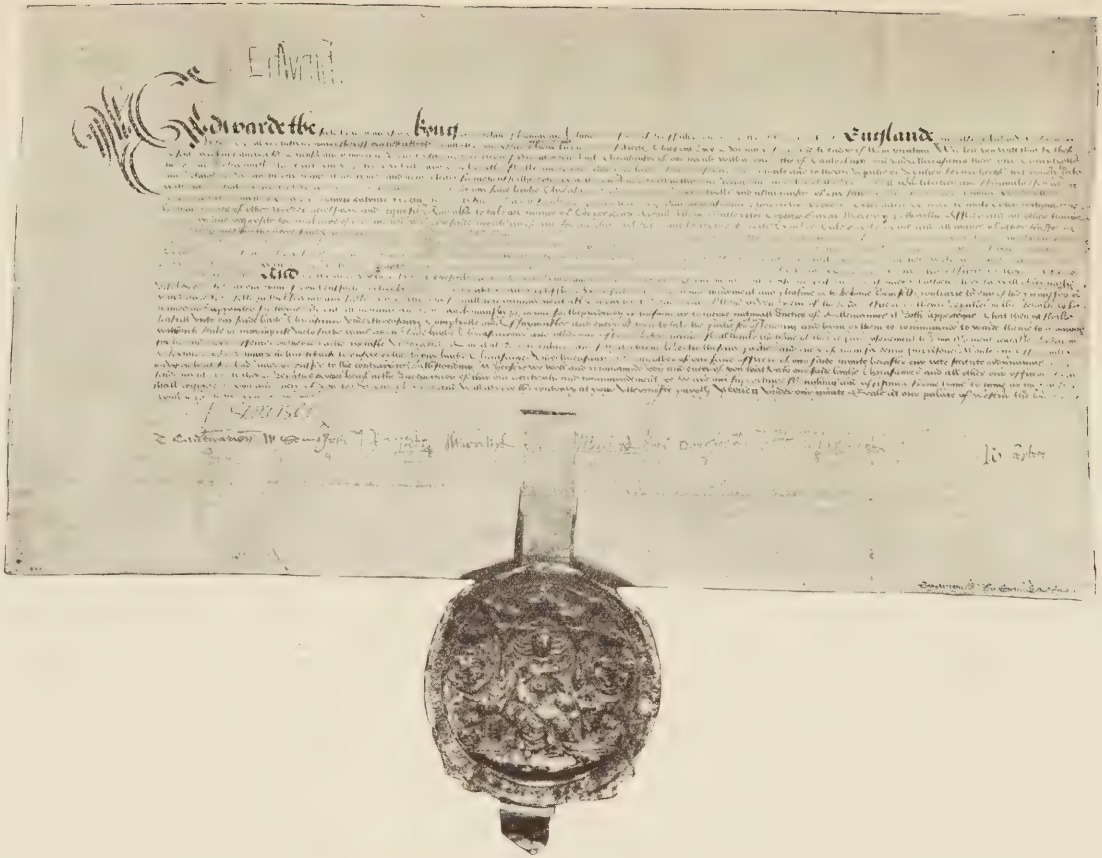
COLLATION: Illuminated Manuscript of the middle of the 15th Century, French School. Written in clear GOTHIC CHARACTERS in black, on 417 leaves of FINE VELLUM, 2 columns, 37 lines and headlines; 192 by 140 mm. Quired in twelves with catchwords at end of each quire. Initial strokes and rubrics in red.

ILLUSTRATIONS: Three full foliate borders illuminated in burnished gold and colors, each completely surrounding the page and also extending between the columns; miniature of St. Jerome at beginning of Prologue; 41 large initial letters illuminated in burnished gold and colors, each with partial border of flowers and fruits; hundreds of smaller capitals similarly illuminated.

CONDITION: Beautiful manuscript in wonderfully fine condition throughout. The vellum is unusually fine, the leaves quite free from injury by dampness, mutilation or close cutting. The original manuscript signature marks are found on most of the leaves.

The volume comprises the first part of the Bible only, ending with the Psalms, below which the rubricator has written the words, "*Explicit psalterium*," and the date "*1468*," both in red.

This ancient and beautiful volume would have delighted the heart of William Morris. The illumination throughout is "marvellous" as a French authority puts it, and the border ornamentation is entitled to the same high praise. The gold is laid on very heavily, beautifully burnished to even the smallest capitals, and is nowhere chipped or broken. The borders are exquisitely executed in the ivy-leaf pattern combined with the delicate tendrils, colored foliage, flowers, etc., which came into prominence in French and Flemish illumination during the first half of the 15th Century. The wealth of burnished gold capitals is most unusual, one or more being found in every chapter of the different books and at the beginning of each verse throughout the Psalms.



ENGLISH DOCUMENT—EDWARD XI

ROYAL LETTERS PATENT, WITH GREAT SEAL, 1547

Reduced Facsimile

[No. 22]

ENGLISH ROYAL DOCUMENT WITH GREAT SEAL

WESTMINSTER, APRIL 1, 1547

Royal Letters Patent

22. EDWARD VI, KING OF ENGLAND. DOCUMENT SIGNED IN THE AUTOGRAPH OF KING EDWARD,—"*Edward.*" ROYAL LETTERS PATENT creating a Mint and Assay Office at Canterbury, also signed in the autographs of,—"*E. Somerset, T. Cantburion, W. St. John* [William Paulet], *J. Russell, J. Warrewyk, Seymour, Cuth. Durehme, Anthone browne, W. Herbert.*" Document on vellum, 307 by 568 mm. With indorsements on back. With fine impression of King Edward's GREAT SEAL, about 127 mm. in diameter, attached by original vellum strips. In fitted velvet tray, enclosed in atlas folio case, full midnight blue crushed levant morocco, gilt lettered, metal fasteners. Laid in is a facsimile reproduction of the document and seal.

700.

[See Illustration on preceding page]

ONE OF THE RAREST TUDOR DOCUMENTS KNOWN. WITH THE AUTOGRAPH SIGNATURE OF KING EDWARD TWO MONTHS AFTER HIS ACCESSION, WHEN HE WAS BUT TEN YEARS OF AGE, AND CONTAINING ALSO THE AUTOGRAPH SIGNATURES OF THE ENTIRE COUNCIL OF REGENCY, *viz.*—

(1) Edward Seymour, Duke of Somerset, Lord Protector, uncle to King Edward VI, beheaded in 1552;
(2) Thomas Cranmer, Archbisnop of Canterbury, burned at the stake, Oxford, 1556. An excessively rare autograph;
(3) William Paulet, Marquis of Winchester (then Baron St. John), Lord Keeper of the Great Seal, and one of the judges who tried Mary Queen of Scots;
(4) John, Lord Russell, afterward Earl of Bedford, Lord Privy Seal, Lord High Admiral of England, and the favorite of Henry VIII;
(5) John Dudley, Earl of Warwick, afterward Duke of Northumberland, Lord Protector after the fall of Somerset; beheaded in 1553;
(6) Thomas, Lord Seymour, Lord High Admiral, Uncle to Edward VII, beheaded 1549;
(7) Cuthbert Tunstall, Bishop of Durham, Executor of the will of Henry VIII;
(8) Sir Anthony Browne, Secretary of State;
(9) William Herbert, Clerk of the Council of the Regency, Executor and beneficiary of Henry VIII's will, Privy Councillor under Mary and under Elizabeth.

The King's Royal Sign Manual accompanied by the Great Seal is very rare. Ordinarily documents signed by the King did not bear the Seal, or documents bearing the Seal did not contain the signature.

ENGLISH ROYAL DOCUMENT WITH GREAT SEAL

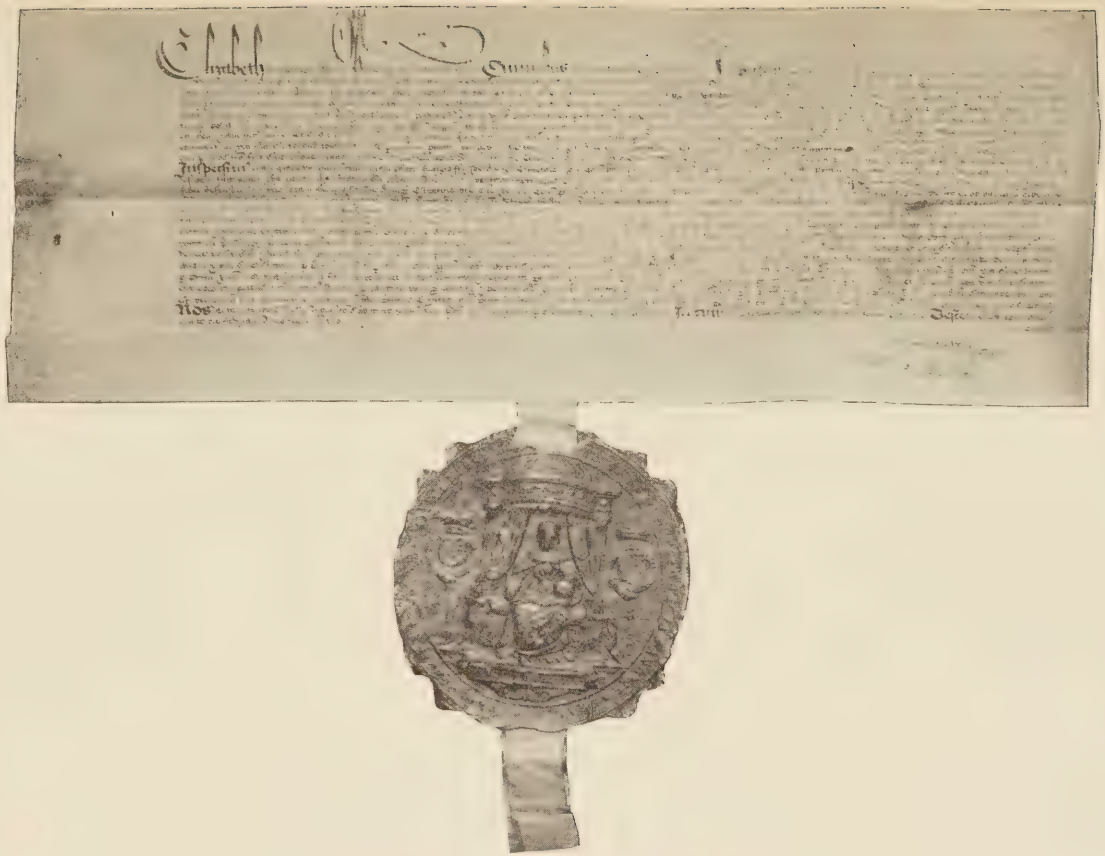
WESTMINSTER, FEBRUARY 5, 1561

Royal Letters Patent

23. ELIZABETH, QUEEN OF ENGLAND. ROYAL LETTERS PATENT, granting to Sir Richard Lee, Knight, highway rights "*on London Waie from St. Albans to Colney.*" Signed, "*Cordell.*" Document on parchment, 193 by 450 mm. Indorsed on back,—

130.

[*Continued*



ENGLISH DOCUMENT—QUEEN ELIZABETH

ROYAL LETTERS PATENT, WITH GREAT SEAL, 1561

Reduced Facsimile

[No. 23]

[No. 23. ELIZABETH, QUEEN OF ENGLAND. Royal Document.—*Continued*]

"*Ye graunt of fee highwaie for Sir Richard Lee knight in anno grlle*(?) *Elizabeth iij. London way torwed*(?)." With fine impression of the FIRST GREAT SEAL, about 130 mm. in diameter, attached at bottom fold by original parchment strips. Folded, in fitted tray, enclosed in small 4to case, full brown straight-grain morocco, gilt lettered, BY SANGORSKI & SUTCLIFFE, back of case scraped, Laid in is a modern transcription of the document in pen-and-ink.

[See Illustration on preceding page]

AN EXCEEDINGLY RARE AND VALUABLE ITEM. THE GREAT SEAL IS IN WONDERFUL STATE OF PRESERVATION.

Sir Richard Lee, to whom the above letters were granted, was presented by King Henry VIII with the monastery domains at St. Albans for his brilliant services in the defence of Boulogne. Edward VI similarly rewarded him with the Priory of Newent in Gloucestershire. Queen Mary added to his wealth, as did also Queen Elizabeth, whom he served with distinction both in diplomatic missions and in military duties.

Sir William Cordell, whose signature appears at the foot of the document, was Privy Councillor under Queen Mary and Master of the Rolls under Elizabeth. He died in 1581.

ENGLISH ROYAL DOCUMENT WITH GREAT SEAL

WESTMINSTER, MARCH 11, 1574

Deed of Exchange

24. ELIZABETH, QUEEN OF ENGLAND. DOCUMENT SIGNED IN THE AUTOGRAPH OF QUEEN ELIZABETH,—"*Elizabeth R.*" DEED OF EXCHANGE in which Sir Thomas Heneage deeds to Her Majesty the Priory of Nun Ormesby and other property, in exchange for certain manors in Suffolk, Norfolk, Kent and Essex. Signed in the Queen's autograph at beginning, and at end by,—"*W Burghley*" (William Cecil, Lord Burghley), "*Wr. Mildmay*" (Sir Walter Mildmay), "*Eyre*," and "*Th. Bromley*" (clerks). Document on vellum, 635 by 760 mm. With signature of, "*M. Henneage*," on back, also indorsement, signed,—"*Ludley* (?) 11 *March 16. Eliz.*" With fine impression of the FIRST GREAT SEAL, about 135 mm. in diameter, attached at bottom fold by original vellum strips. Folded, in fitted velvet tray, enclosed in royal 4to case, full red straight-grain morocco, gilt lettered, BY SANGORSKI & SUTCLIFFE. Laid in is a modern manuscript transcription of the document in pen-and-ink.

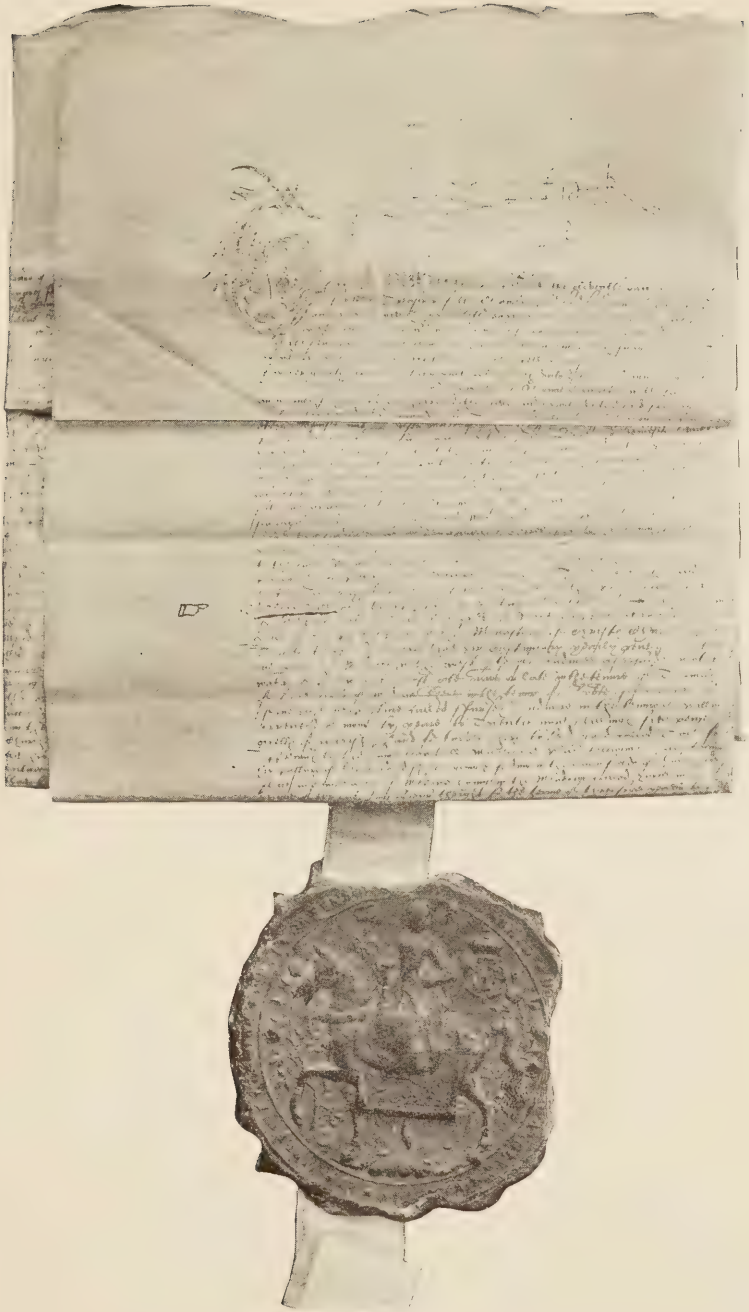
/20.

[See Illustration on opposite page]

MOST RARE ITEM, CONTAINING THE AUTOGRAPH SIGNATURE OF QUEEN ELIZABETH AND IMPRESSION OF HER FIRST GREAT SEAL INTACT, aside from slight chip at one side of border.

Sir Thomas Heneage, died 1595, was Treasurer of the Queen's Chamber and Keeper of the Records of the Tower jointly with his brother, Michael Heneage whose autograph signature appears on the back of the document.

[*Continued*



ENGLISH DOCUMENT—QUEEN ELIZABETH

DEED OF EXCHANGE, WITH GREAT SEAL, 1574

Reduced Facsimile of Seal and Part of Document showing Signature

[No. 24]

[No. 24. ELIZABETH, QUEEN OF ENGLAND. Royal Document.—*Continued*]

William Cecil, Lord Burghley, was Minister of State, Lord High Treasurer and the most powerful man of his day. Of him the *Dictionary of National Biography* says,—"By him more than by any other single man during the last thirty years of his life (1568–1598) was the history of England written."

Sir Walter Mildmay, who also signed the document, was Chancellor of the Exchequer, founder of Emanuel College, Cambridge, and a great friend of the Queen as well as of Lord Burghley.

ENGLISH ROYAL DOCUMENT WITH GREAT SEAL

WESTMINSTER, FEBRUARY 6, 1610

Royal Letters Patent

25. JAMES I, KING OF ENGLAND. LETTERS PATENT, conferring upon Sir Robert Harley the right to establish and maintain a weekly market and annual fair at the town of Wigmore, Hereford. Document on parchment, 473 by 728 mm., with miniature portrait of King James and upper border containing the Tudor rose, lions and crowns, in black and white. Folded at bottom and with fine impression of the GREAT SEAL, 155 mm. in diameter, attached at fold by the original cords. Mounted on black velvet and framed under glass. Small tear in right margin, otherwise in excellent state of preservation.

125.

[See Illustration on opposite page]

Sir Robert Harley (1579–1656) was Master of the Mint, served in the Long Parliament with distinction and his castle at Brampton Bryan was captured by the Royalist forces in 1644. The *Dictionary of National Biography* mentions the grant which is confirmed in the above Letters Patent. Sir Robert was the grandfather of Robert Harley, first Earl of Oxford and Chancellor of the Exchequer.

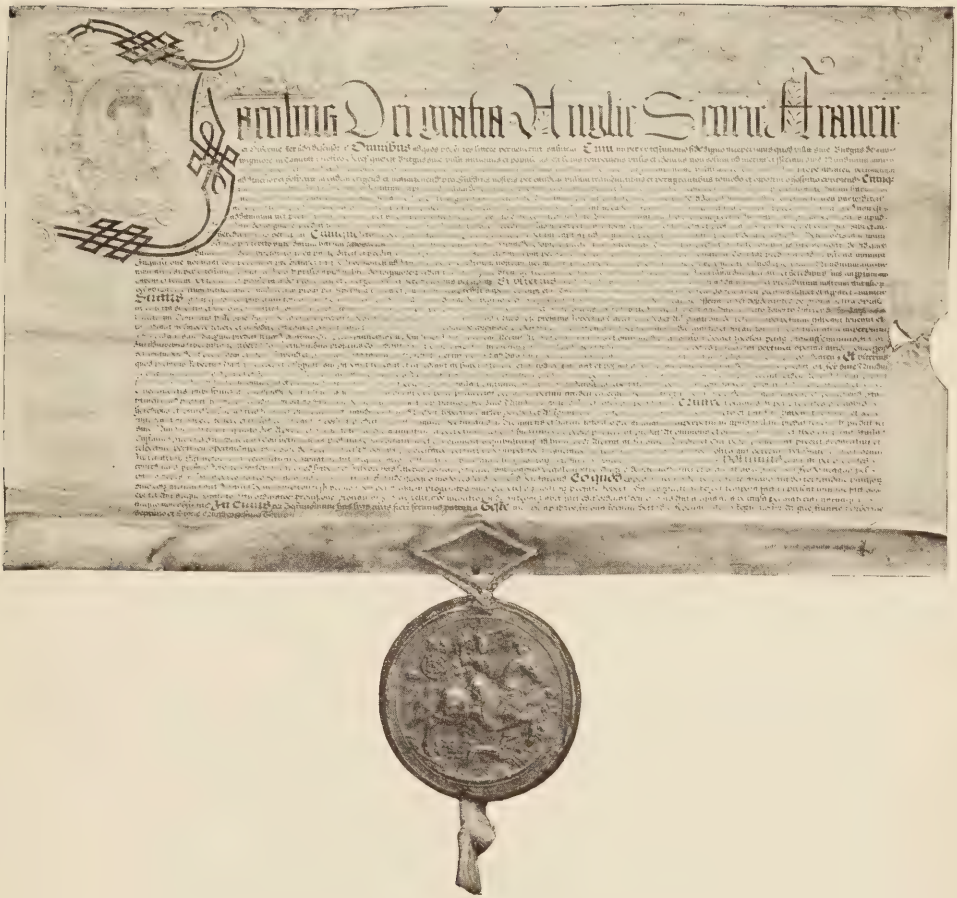
ENGLISH ROYAL DOCUMENT WITH GREAT SEAL

WESTMINSTER, JANUARY 19, 1622

26. JAMES I, KING OF ENGLAND. LICENSE OF ALIENATION in respect of property in the parish of St. Sepulchre, Newgate. Document on parchment, 370 by 271 mm. With indorsements on back, first signed by "*Edmond Godfrey*," the second reading,—"*A License of alienation from Anne Guinnes* (?) *widowe to Aubrey Hambleton Baron. Long Lane . . . 19th January 1622.*" With fine impression of the GREAT SEAL, 152 mm. in diameter, attached at bottom fold by original parchment strips. Folded, in fitted velvet tray, enclosed in small 4to case, full red straight-grain morocco, gilt lettered, BY SANGORSKI & SUTCLIFFE.

105.

[See Illustration on third page following]



ENGLISH DOCUMENT—JAMES IST

ROYAL LETTERS PATENT, WITH GREAT SEAL, 1610

Reduced Facsimile

[No. 25]

Monday Evening, May 1st

ILLUMINATED LEAF
PERSIAN, XVITH CENTURY

27. EMPRESS NOOR JAHAN. Leaf of heavy paper from a 16th Century Persian Manuscript, 336 by 229 mm., containing miniature portrait of the Empress Noor Jahan, 169 by 99 mm. inside the borders. Full length figure, robed in gold and red, face in profile with golden cap on her head, a floral branch or scepter in her hand. Standing on white marble balcony with carved balustrade, back of which are colored flowers and a large tree. With frame of black and gold, and broad outer floral border in gold with touches of color. Matted.

Companion piece to the following portrait of Prince Dara Shikoh. Both pieces are in excellent state of preservation, and are beautiful examples of early Persian Illumination. VERY RARE.

ILLUMINATED LEAF
PERSIAN, XVITH CENTURY

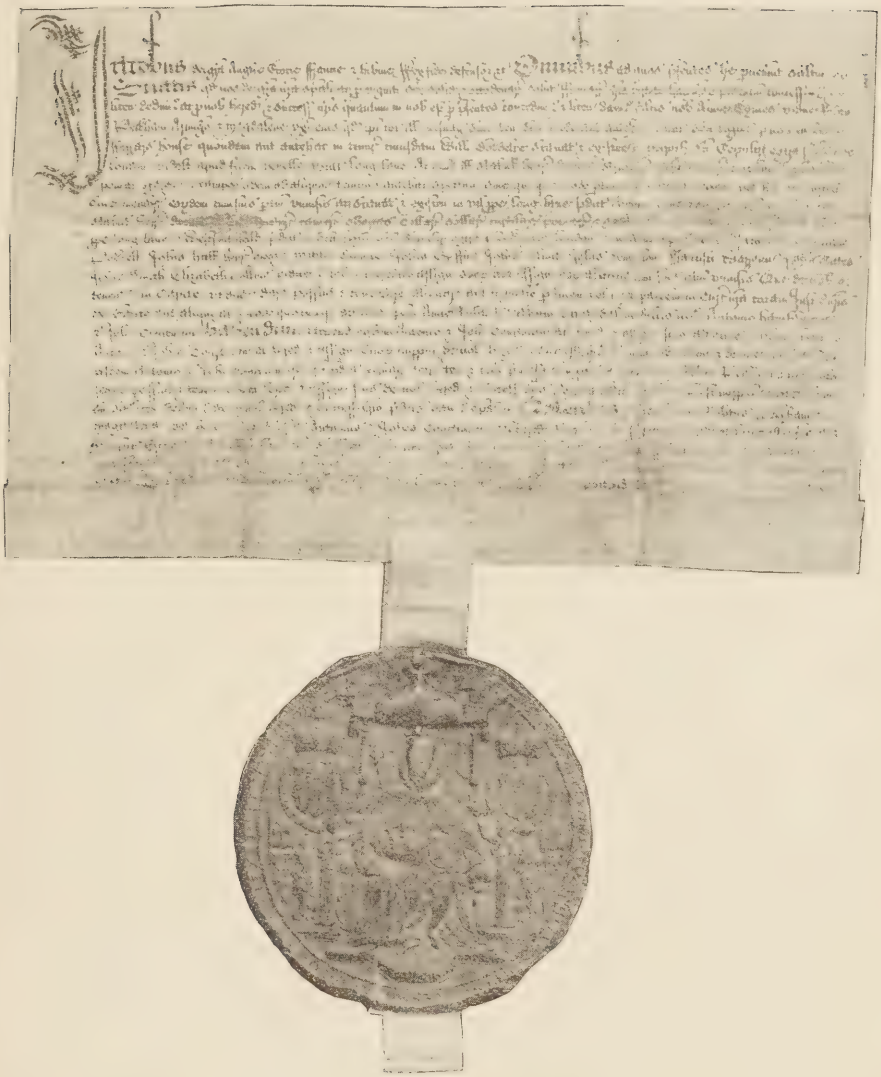
28. PRINCE DARA SHIKOH, SON OF SHAH JAHAN. Leaf of heavy paper from a 16th Century Persian Manuscript, 342 by 237 mm., containing miniature of the Prince Dara Shikoh and three attendants, 180 by 120 mm. inside the borders. Shows the Prince in profile, seated, cap, robe and chair in gold and red, with two attendants in front and one behind him, clothed in various colors, a Persian carpet in vivid red and other colors, on the floor, white marble balustrade beautifully carved, and a portion of the side wall of the house in white with delicate design in colors, doorway in black and gold, and canopy in gold and colors. Beyond is a view of water and fields. Framed in blue and gold, with broad outer floral border in gold, blue and red. Matted.

Companion piece to the preceding portrait of the Empress Noor Jahan.

ILLUMINATED LEAF ON VELLUM
FRENCH, XIIITH CENTURY

29. Fragment of a VELLUM LEAF from a 13th Century French Manuscript Horæ, consisting of an initial letter "N," 108 by 104 mm., containing miniature of the Saviour with gold crown and scepter, seated, a woman, probably meant for the Virgin, standing back of his chair, an angel leading forth a saint from the door of a castle on the opposite side, painted in subdued tones upon a vivid blue diapered ground, with a beautiful gothic arch surrounding the picture. The initial in red and pink over the same blue diapered background, gold fillet border. Matted.

ONE OF THE EARLY AND VERY BEAUTIFUL MINIATURES SO HIGHLY PRIZED BY COLLECTORS.



ENGLISH DOCUMENT—JAMES 1ST

LICENSE OF ALIENATION, 1622

Reduced Facsimile

[No. 26]

ILLUMINATED LEAF ON VELLUM
FRENCH, XVTH CENTURY

30. VELLUM LEAF from a 15th Century French Manuscript Horæ, 206 by 154 mm., with beautiful miniature of the Resurrection, 110 by 77 mm. Painted in delicate colors heightened with gold, with burnished gold fillet border. Below the miniature is a large initial letter "D," two smaller capitals and three line-ends in burnished gold, blue and red, with five lines of manuscript text, and enclosing the miniature and text on three sides is an exquisite border of burnished gold with conventionalized leaf design in red and blue, extended into larger colored floral designs at the four corners. Outside this gold band is a full border in ivy-leaf pattern in burnished gold broken by a few flowers in colors, completely surrounding the page, and of unusual width and beauty. The reverse of the leaf is blank, except for one line of writing in red. Matted.

Judging from the great beauty of this leaf, the book from which it was taken must have been one of the finest specimens of the miniaturist's art of the period.

ILLUMINATED LEAF ON VELLUM
FLEMISH, XVTH CENTURY

31. VELLUM LEAF from a 15th Century Flemish Manuscript Antiphonal, 462 by 303 mm., with large illuminated initial letter "P," containing miniature of the Nativity in upper section of the letter, 108 by 123 mm. The Virgin in blue with burnished gold halo, the rest of the painting in green and other less brilliant tones, heightened with gold, the initial letter in vivid blue heightened with white, with outer border of miniature in finely burnished gold edged with red. Below this and extending from the lower portion of the initial is a second beautiful miniature, 60 by 210 mm. depicting a pastoral scene, with the Christ-Child, a mitred bishop and two saints, animals, etc., painted in delicate greens, ochres and natural colors. The other three sides of the page are bordered with a charming floral design in exquisite colorings, and burnished gold, containing figures of St. Agnes, St. Andrew, two nuns and an angel, also a peacock and other birds. Inlaid in bristol board and matted.

ILLUMINATED LEAF ON VELLUM
FLEMISH, XVTH CENTURY

32. VELLUM LEAF from a 15th Century Flemish Manuscript Antiphonal, 500 by 342 mm., with large illuminated initial letter "R," 152 by 170 mm., containing miniature of the Resurrection painted in delicate colors, touched with gold, the initial in vivid blue

[*Continued*

[No. 32. VELLUM LEAF. Flemish XVth Century.—*Continued*]

heightened with white, with outer border of burnished gold. The page entirely surrounded with a beautiful border of unusual width, measuring 21 mm. at inner, 42 mm. at outer, 32 mm. at top, and 60 mm. at bottom margin, consisting of flowers, fruits, birds and figures in blue and gold, the lower section broken by two more small miniatures of charming design and coloring. Inlaid on bristol board mat.

ILLUMINATED LEAF ON VELLUM

ITALIAN, XVITH CENTURY

33. VELLUM LEAF from a 16th Century Italian Manuscript Antiphonal, 530 by 376 mm., with large illuminated initial letter "A," 170 by 165 mm., exclusive of outer border, containing miniature of St. Thomas praying. Painted in green and red, with burnished gold halo, on a vivid blue ground heightened with white, initial in mauve, burnished gold outer band and fine border in large foliate design in burnished gold and colors.

115.

BEAUTIFUL SPECIMEN OF ITALIAN ILLUMINATION.

ILLUMINATED LEAF ON VELLUM

ITALIAN, XVITH CENTURY

34. VELLUM LEAF from a 16th Century Italian Manuscript Antiphonal, 580 by 395 mm., with large illuminated initial letter "O," 135 by 122 mm., exclusive of outer border, containing miniature of a Saint, seated, in meditation. Painted in rose, violet and blue, with beautifully burnished gold border surrounding the initial, and foliate marginal border in burnished gold and colors.

90.

ILLUMINATED LEAVES ON VELLUM

SPANISH, XVITH CENTURY

35. FOUR VELLUM LEAVES from a 16th Century Spanish Manuscript Antiphonal, averaging 555 by 385 mm., each containing large illuminated initial letter, averaging 105 by 115 mm. Painted in gold, silver and colors. Each with elaborate borders of saints, grotesque figures, animals, birds, flowers, and fruits, in colors and burnished gold. Very beautiful leaves.

175.

IMPORTANT BIBLIOGRAPHICAL REFERENCE BOOKS

36. AMERICAN BOOK PRICES CURRENT. LIVINGSTON (LUTHER S.), PALSITS (VICTOR HUGO), AND DYETT (C. E.)—Editors. American Book-Prices Current. From volume 1 (1895) to volume 24 (1918) inclusive. Together, 24 vols. 8vo, red buckram, gilt, gilt tops, as issued. New York, 1895–1918

55.

Limited issue of each volume.

37. ENGLISH BOOK PRICES CURRENT. SLATER (J. H.—Editor.) Book-Prices Current. A Record of the Prices at which Books have been sold at Auction, 1886 to 1912, Vols. 1 to 26 (lacking Vol. 25, for the year 1911). 25 vols. 1888–1912; [ALSO] Index to Book-Prices Current, 1887–1896, 1897–1906. 2 vols. 1901–1909. 1 vol., half calf, 26 vols. original cloth as issued. Together, 27 vols. 8vo. London, 1888–1912

45.

38. ASTLE (THOMAS). The Origin and Progress of Writing, as well Hieroglyphic as Elementary . . . also some Account of the Origin and Progress of Printing. Second Edition, with additions. *Portrait and 31 full-page plates, exhibiting some hundred of engraved facsimiles from marbles, manuscripts and charters.* Folio, full brown morocco, gilt panelled back, gilt edges, BY J. WRIGHT, binding slightly worn on edges. London, 1803

17.50

LARGE PAPER COPY, of which 100 copies were printed. The best book on the subject.
Bookplate of Samuel Chick.

39. BURGER (KONRAD). Supplement zu Hain und Panzer. Beiträge zur Inkunabelbibliographie. Nummernconcordanz von Panzers lateinischen und deutschen Annalen und Ludwig Hains Repertorium bibliographicum. 8vo, half maroon crushed levant morocco, gilt top, uncut, original wrappers bound in, BY ZAEHNSDORF. Leipzig, 1908

15.

40. DE RICCI (SEYMOUR). A Census of Caxtons. *With facsimiles of printed pages.* 4to, original wrappers, uncut.
[Oxford:] Printed for the Bibliographical Society, 1909

7.

Illustrated Monographs of the Bibliographical Society, No. XV.

41. DIBDIN (THOMAS FROGNALL). Bibliomania, or, Book Madness. A Bibliographical Romance. *With woodcuts.* 2 vols. in one, 8vo, full green straight-grain morocco, sides with gilt and blind framework, gilt panelled back, gilt edges. London, 1811

12.50

Fine copy of the scarce Second Edition, with the additional Vol. 2 title, and leaf of "Errata." Inserted is an etched caricature portrait of Dr. Gossett.
Bookplate of Dudley C. Marjoribanks.

42. DUFF (E. GORDON). William Caxton. *Illustrated with numerous fine reproductions, including one of a binding with Caxton's dies.* 4to, boards, cloth back, paper label, uncut. Chicago, 1905

45.

CAXTON CLUB PUBLICATION. One of 252 copies on hand-made paper. With an original leaf of the First Edition of the Canterbury Tales, printed by Caxton, laid in pocket on back cover.

43. GUIGARD (JOANNIS). Nouvel Armorial du Bibliophile, Guide de l'Amateur des Livres Armoriés. *With numerous text illustrations.* 2 vols. royal 8vo, half morocco, panelled backs, gilt tops, uncut. Paris, 1890

35.

44. HAIN (LUDOVIC). Repertorium Bibliographicum, in quo libri omnes ab arte Typographica inventa usque ad annum MD. 4 vols. 8vo, full old polished calf, gilt panelled backs, gilt tops, uncut, two volumes neatly rebacked, the original backs being preserved, joints of other two volumes cracked. Stuttgartiae, 1826–1838

VERY SCARCE. Printed on bluish paper.

90.

45. HAIN-COPINGER. Supplement to Hain's Repertorium Bibliographicum, or, Collections Towards a New Edition of that Work. 3 vols. 8vo, half maroon morocco, gilt panelled backs, contents lettered, gilt tops, uncut, BY ZAEHNSDORF. London, 1895–1902

This work is divided into two parts, Part II comprising two volumes. Part I contains nearly 7000 corrections of and additions to the collation of works described or mentioned by Hain; Part II contains a list with numerous collations and Bibliographical particulars of nearly 6000 volumes printed in the 15th Century, not referred to by Hain.

46. HUMPHREYS (H. NOEL) A History of the Art of Printing from its Invention to its Wide-spread Development in the Middle of the Sixteenth Century. Preceded by a short Account of the Origin of the Alphabet, and of the Successive Methods of Recording Events before the Invention of Printing. Second Issue. *With 100 full-page facsimiles in photolithography.* Small folio, cloth, uncut, a few plates loose. London: Bernard Quaritch, 1868

12.50

47. MARTIN (F. R.). The Miniature Painting and Painters of Persia, India and Turkey, from the 8th to the 18th Century. *With more than 270 full-page plates, some with more than one subject, a few plates in colors, and numerous illustrations in the text.* 2 vols. folio, cloth, gilt tops, uncut. London, 1912

110.

Volume 1, text; Volume 2, plates and descriptions.

48. REICHLING (DIETERICUS—Editor). Appendices ad Hainii-Copingeri Repertorium Bibliographicum. Additiones et Emendationes. 6 vols. in 2, 8vo, half roan, purple edges.
Monachii, 1905–1911

20.

49. SILVESTRE (J. B.). Universal Palæography: or Fac-Similes of Writings of all Nations and Periods. Copied from the most Celebrated and Authentic Manuscripts in the Libraries and Archives of France, Italy, Germany and England, by M. J. B. Silvestre, accompanied by an Historical and Descriptive Text and Introduction, by Champollion-Figeac and Aimé Champollion, fils. Translated from the French, and edited, with Corrections and Notes, by Sir Frederic Madden, Keeper of the Department of Manuscripts in the British Museum. *With upwards of 300 large and most beautifully executed facsimiles taken from Missals and other manuscripts, most richly illuminated in the finest style of art.* 2 vols. 8vo of text, and 2 vols. atlas folio of plates. Together, 4 vols. half green morocco, gilt panelled backs, gilt tops, uncut, BY BAIN. London: Bohn, 1849–1850

75.

A sumptuous publication, and one of the finest works of its kind ever published; and most interesting to the scholar and the man of taste. The finest possible specimens are given of MSS. in every European and Oriental language. The number of reproductions of Miniatures is very large. The work was very costly in getting up, and the expense was chiefly defrayed by Louis Philippe of France, who subscribed at the outset for sixty copies at £75 each.

50. THOMPSON (SIR EDWARD MAUNDE). An Introduction to Greek and Latin Palaeography. *With about 250 facsimiles.* 8vo, cloth, partly uncut. Oxford: Clarendon Press, 1912

7.

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